

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 3, 1919

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THE NATIONAL THEATRICAL WEEKLY

A PHILOSOPHICAL THOUGHT BY
KENDIS and BROCKMAN

**"For Ev'ry
Door That
Closes
Another
Will Open
For You"**

WRITERS OF

"I'M FOREVER BLOWING BUBBLES"

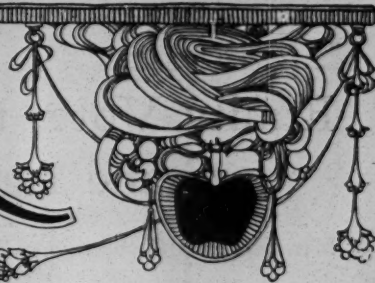
"GOLDEN GATE," ETC.

KENDIS, BROCKMAN MUSIC CO.
145 WEST 45th ST. New York



The NEW YORK CLIPPER

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ORPHEUM ADDS MANY NEW HOUSES

FINN AND HEIMAN INCLUDED

SAN FRANCISCO, Cal., Dec. 1.—A sudden rise in Orpheum stock, which advanced from \$10 to \$30 during the past two weeks on the San Francisco Stock Exchange has brought forth the fact that a new deal has been made for a big expansion of the Orpheum Circuit.

This step was taken after the deal had fallen through by which the Orpheum was to purchase all the houses of Alexander Pantages. Dickerings over this transaction finally resulted in nothing.

Under the new scheme, the Orpheum plans to take over the houses in the middle West, South and East, that have, heretofore, independently booked acts of Orpheum calibre.

The deal runs into \$10,000,000. It embraces between thirty and fifty new theatres which will practically double the size of the present Orpheum Circuit. It was completed last Friday.

When asked by the Clipper for further details of this deal, Martin Beck, director general of the Orpheum Circuit, gave out the following statement:

"The 40 or more vaudeville theatres operated in the West, middle West and South by the Orpheum syndicate and allied interests, are to be combined into one company under the corporate name of Orpheum Circuit, Consolidated.

"These theatres are the principal vaudeville houses in such representative cities as Chicago, St. Louis, Kansas City, Minneapolis, St. Paul, Memphis, New Orleans, Denver, San Francisco, Los Angeles, Seattle and important cities in Western Canada.

"Martin Beck and M. Myerfield, Jr. represent the controlling interests. The former is to become president and managing director of the new company. Mr. Beck is to-day the dominant figure in the American vaudeville industry.

"A public offering will be made some time in January. The securities have been underwritten by the Central Trust company, of Chicago, and Richardson, Hill & Company, of Boston."

Mr. Beck admitted that this consolidation included the Finn and Heiman houses. When asked if the Interstate Circuit was included, he replied in the negative, saying that the Orpheum was not taking it over, but has a booking arrangement with it. He also said that several other small circuits were included.

Heretofore, the Orpheum theatres have been split into twenty controlling corporations, of all which Beck has been the head. All these corporations have now been consolidated into one.

CASTING GRACE LA RUE PLAY

John Golden has begun casting for a new play which he will have ready for showing immediately after the Holidays. Its present title is "The Wonderful Workshop," but this probably will be changed. Hale Hamilton and Grace La Rue are the two principals already signed.

This piece was tried out on the coast this Summer when Miss La Rue was playing vaudeville there and she demonstrated the possession of dramatic ability heretofore unsuspected. It was said at the time that she had an interest in the piece.

HOLD AUCTION IN BIJOU

The Bijou, in West Forty-Fifth Street, which houses Barney Bernard in "His Honor, Abe Potash", was used for an auction of paintings, decorations and art objects conducted by Augustus W. Clark, 5 West Forty-Fourth Street.

The affair was conducted in the prescribed fashion except that there were additions and innovations made possible by the use of theatrical properties. The stage held a special set, a wall of red cloth, against which the various objects put up for auction were placed to excellent advantage. The buyers sat out in the auditorium, comfortably viewing each painting or piece of furniture as it was put up by its number in the catalogue. Occasionally an especially fine piece was presented, or an object whose merits were too minute to be properly viewed from the distance, and then a spotlight was turned on. This was manipulated from the rear aisle by one of the house electricians. It was an admirable manner of exhibition and both Auctioneer Clarke and others expressed pleasure with the innovation.

DUNSANY PREFERS PUPPETS

LOS ANGELES, Nov. 28.—In a curtain speech made by Lord Dunsany, after witnessing Will Hollingsworth's puppets in one of his lordship's plays, "The Tents of the Arabs," the distinguished English soldier-writer, declared that puppets are in many respects better than actors.

"They are better than real actors," he said, "because they are not victims of the star system. On the real stage, actors seem to be always acting even when they are supposed to be doing nothing. You will see some one quite out of the action for the moment, according to the play, sitting there at the back of the stage and acting, and acting, I suppose with the hope that some day they will become a star. Puppets don't do that. They are charming. And yet, what has ever been done for them? You never heard of a puppet's being knighted in his old age as some actors are. I wonder why?"

LOEW OPENS DALLAS HOUSE

DALLAS, Tex., Nov. 28.—The Hippodrome opened here this week under the Marcus Loew management and is doing very good business. Hal C. Norfleet remains the manager. The opening bill is headed by Phil Adams in the "Owl."

Court Confirms Report of White Rats Inquiry

Goldie Pemberton's Attorney Says He Will Now Start Actions For Recovery of Monies Said to Have Been Diverted

The report and findings of Referee Lewis Schuldenfrei, appointed to conduct the White Rats investigation instituted in the Supreme Court by Goldie Pemberton, in 1917, were confirmed on Monday of this week by Justice Richard H. Mitchell in the following formal decision filed in the County Clerk's office:

"After a careful reading of all the testimony and proofs submitted to the Referee, I am of the opinion that the Referee's report should be confirmed. Submit proposed final order in accordance therewith."

When informed of Justice Mitchell's decision by a Clipper reporter late on Monday afternoon, Alvin T. Sapinsky, attorney for Miss Pemberton stated that he would submit a final decree for Judge Mitchell's signature by the end of this week. The proposed decree, according to Sapinsky, will not only embody the report and findings of the Referee, but will also contain a tabulated statement of the moneys declared by the referee to have been "diverted" by some of the respondents.

Following the signing of the final order by Justice Mitchell, Sapinsky declared he will begin actions against various individuals who were connected in an official capacity with the White Rats for the recovery of the amounts declared to have been diverted.

The investigation instituted by Goldie Pemberton was begun October 15, 1917, that being the day on which the hearings commenced before Referee Schuldenfrei. Her formal application for the investigation was made in the Supreme Court and granted in May, 1917. The hearings before the referee extended over a period that ended Jan. 3, 1919. On that day, the taking of testimony ceased and both sides, Joseph J. Myers representing the White Rats, were granted time in which to submit briefs setting forth their respective sides to the controversy. The testimony taken before the referee was spread over 916 typewritten pages and, in addition, there was a voluminous quantity of exhibits used in the evidence.

Referee Schuldenfrei's findings and report were filed in the Supreme Court May 30, 1919, almost two years after the matter was first started. His findings were favorable to the allegations made by Goldie Pemberton in her application for an investigation. Exceptions to the Referee's report were filed by Myers on June 2, last.

The original order appointing a referee provided that a summary of the assets and liabilities of the White Rats organization be filed. The figures given as of June 1, 1917 were, assets \$117,571.80; liabilities, \$72,350.35.

The following persons were mentioned as being directors of the White Rats organization at the time of Goldie Pemberton's application for an investigation and were designated as respondents in the formal petition: Fred Niblo, Frank North, Sam Morton, Ernest Carr, Junie McCree, Johnny Bell, George E. Delmore, Frank Herbert, James F. Dolan, Otto Steinert, Barry Connors, Jim Marco, Theodore Babcock, Robert H. Hodge, Edward Archer, Will P. Conly, Joe Birnes, James Greenfield, Victor P. Wormwood, Arthur Williams.

The officers mentioned were James William Fitzpatrick, Edward Clark and Harry Mountford, president, vice-president and International Executive and secretary-treasurer, respectively.

BAN ON SUNDAY SHOWS LIFTED

AKRON, Ohio, Nov. 29.—The ban on Sunday performances of legitimate attractions has been lifted here. Sunday motion pictures have always been allowed.

As a result of the lifting of the ban, the Pauline McLean Players are presenting a weekly bill at Felber and Shea's Music Hall. Last Sunday, the De Feo Grand Opera Company gave a performance there.

Mayor I. S. Meyers has as yet not made any attempt to prevent the Sunday shows, but it is not known in which light Mayor-elect William Laub, who assumes office on January 1st, looks on the Sunday proposition.

MILLER-BATES OPENING SET

BALTIMORE Md., Nov. 29.—Henry Miller and Blanche Bates are to be seen in a new play called "The Famous Mrs. Fair," in which they will be co-starred. The play opens here on December 15th, and will come to New York later.

MAUDE ADAMS IMPROVED

Maude Adams, it was learned last week, is well on the road to recovery from her recent breakdown. It is not expected, however, that she will be able to resume work this season. She was originally booked to appear again in "A Kiss for Cinderella."

AKRON GETS NEW HOUSE

AKRON, Ohio, Nov. 28.—A new theatre is to be built at the corner of Prospect and Market Streets here, together with a hotel, at a cost of \$2,500,000 by the Akron-Prospect Corporation, recently organized. The house will have a seating capacity of 3000 and will be able to book any form of attraction. Its policy will be legitimate and motion pictures.

CHICAGO, Ill., Nov. 29. — Fred. A. Boyer is putting a permanent stock company into the Bijou Theatre at Jackson, Mich. He is selecting his cast from Chicago agencies.

Duponts Incorporate To Make Motion Pictures.

Powder People Who Have, Heretofore, Confined Film Activities to Controlling Theatres, Now Are Preparing to Compete With Manufacturers

WILMINGTON, Del., Dec. 1.—A \$10,000,000 motion picture company known as the Dupont Moving Picture Corporation, will be incorporated at Dover this week, according to Bernard Levy, a New York promoter who is in the city completing the preliminary arrangements.

Levy says the new company will issue a series of educational and feature pictures to be produced in this city, a site already having been selected. The company also plans to enter the industrial field, manufacturing the essential materials for the production of film work.

The plant will extend over a large area. Just what its location will be will be announced at a meeting of directors of the new company to be held in New York this week. There was a meeting here in the Dupont Building Saturday, but no one would confirm what interest the Duponts had in the proposed new corporation.

Assertions were made, however, that the company would be ready to enter the production field by early Summer and that several noted stars had been given tentative contracts.

This is the first announcement made that the Duponts had definitely entered the motion picture field. For a long time their money has been in photoplay ventures, pictures and theatres alike, but it has been handled through representatives and, except as disclosures have been made by the appearance from time to time of Dupont associates on various boards of directors, it all has been under cover.

The powder people first entered the theatricals about eight years ago, when they built the Playhouse at Wilmington and placed it under the management of William A. Brady. This was more of a personal affair than a business venture, for it was meant to beautify the town and to give the residents a first-class theatre, as they already had a metropolitan hotel, also built by the Duponts. As the profits from the hotel got them interested in this line of investment, so the success of the theatre caused them to become more so, and eventually lead them into furnishing the huge amount of money they now have in theatricals.

About two years ago, it was discovered that quite an amount of waste from their various powder plants was the almost identical ingredients necessary in the manufacture of film.

Through the retirement of Sigmund Lubin, the Philadelphia photoplay producer, from the field, the Duponts acquired the Lubin plant and backed the McClure Publishing Company, as an experiment.

The picture producing company itself was a failure, but the powder people became satisfied that it was a field for investment and, consequently, took steps to operate in it on a large scale.

The first development was the dumping of money into the Famous Players-Lasky Company, which, from the small beginning that Daniel Frohman and Jesse Lasky made, branched out to be the world-embracing corporation it now is. Gradually, as it was discovered that the production field was a hard one to control, with the possibility of anyone entering it who has enough money to make one or two pictures,

the control of theatres was then undertaken and the Rivoli and Rialto, in New York, were taken over. This was followed quickly by the acquiring of theatres in other important cities, until now the Famous Players-Lasky Company is entrenched in such a manner and is so swiftly growing that it is giving grave concern to both independent producers and all exhibitors throughout the country.

The powder people then turned their attention to small time vaudeville, with the result that Marcus Loew was approached and it is reported that they are behind the great expansion recently made in that circuit. They also furnished the money for the building of the Capitol Theatre.

Equity Against Sunday Shows

(Continued from Page 4)

play on Sunday, anywhere, anyway. The explanation was received with applause.

Continuing, he explained that, by a clause at the close, his resolution did not affect those who play in vaudeville, either in or outside of New York.

This brought the question from a Mr. Silvernail as to just what standing an Equity member, temporarily playing in vaudeville, had. He wanted to know if an Equity member, playing in the two-a-day, would be backed up by Equity in any dispute that arose with the vaudeville managers. Paul Gilmore here took the floor and explained that in such an instance Equity would do what it could to right any wrong, but that no official action could be taken by the Association against the vaudeville people.

Mr. Emerson then brought his explanation to a close with the reading of the final clause which states that Equity is not against Sunday performances when they are given as benefits, either for individuals or for any charity.

With everyone seemingly satisfied, then, the motion was again seconded and passed.

Another member then quickly arose, and, in a speech that was frequently interrupted, advocated that \$1,000 be sent to the publicity bureau for the strikers in the steel industry. On Mr. Wilson's explanation that \$250 already had been contributed to the treasury of the union of Steel Workers, this was voted down. The meeting then adjourned.

As an aftermath of the meeting, the complaints of Margaret Vail received a general airing among the departing members. Miss Vail, early in the session, arose to explain her position in the matter of the organization entering politics.

At the meeting last month she attempted to have a resolution passed against such activities, but, she claims, she was steam-rollered out of it. As a consequence, personalities have entered and she now insists that she is entirely misunderstood. Her efforts to interpret herself clearly were met with the same methods formerly used to quash her motion and, evidently, a number of those present agreed with her. She insists she has an explanation to make and that she will bring the matter up at all future meetings of the Association until she is heard.

MAY SELL BIG CIRCUS

It was rumored in several quarters last week that the two living Ringling brothers, John and Charles, would operate the combined Ringling Bros. and Barnum and Bailey shows only one more season. Both, it is said, will then sell their interests and retire from the game.

John and Charles Ringling are the only two left of five brothers who originally were partners in the circus which bears their name, and, as both are said to believe they cannot properly oversee the operation of the big outfit, they will, it is said, turn it over, with the rights to use both names, to whoever will pay the price.

The Ringling brothers were circus men born. Any of them could do anything around a circus from driving a stake to posting a twenty-eight sheet. It was their ability in every department and their close attention to detail, the present survivors claim, that got them where they are, and now, with three brothers dead, it is beyond the powers of the two remaining to attend to affairs as they should.

The circus will not be sacrificed. If anyone wants to buy it they will have to pay the price the controllers believe it is worth. That probably will be an immense one, for it is said that the combined shows netted easily over \$1,000,000 this season.

"LADY IN RED" TO CLOSE

John Slocum's show, "The Lady in Red," which has been on the road since early in the season, playing all the time, it is claimed, to a profit, will be brought into town and closed before the holidays. Unsatisfactory conditions on tour and the impossibility of obtaining consecutive bookings are given as the reasons.

The show will bestore pending the betterment of conditions, but the present cast will be dismissed to permit the members to obtain other work if they wish.

CHORUS GIRL KILLED

Adele Freeman, a chorus girl, was fatally injured in an automobile accident just outside of Springfield, Mass., late Thanksgiving night. She died Monday in a hospital there.

Miss Freeman until recently was a member of "The Magic Melody." She lived at No. 3 East Forty-Seventh Street, this city. Late Monday afternoon, it was reported that Chorus Equity had taken temporary charge of the dead girl's affairs.

"FIFTY-FIFTY" CLOSSES

Instead of going on the road, as announced, "Fifty-Fifty," which closed Saturday night at the Comedy Theatre, went to the storehouse. All the members of the cast were dismissed. It is the purpose of Harry Carroll and Harold Atteridge, who recently were given a piece of the show for their services as doctors, to rewrite it, with the prospect of sending it on tour after the holidays. But, when it goes out then, if it does, it will have an entirely different cast from that which participated in the New York run.

"CHOW MAIN" REHEARSING

Herman Timberg has begun rehearsals for his elaborated version of "Chicken Chow Main," which recently was in vaudeville as a tabloid, and which he will present as a musical comedy early in the new year. The cast so far engaged includes Flo Lewis and Jay Gould, Hattie Darling, Pearl Eaton, Helen Birmingham, Gertrude Fitzgerald, George Mayo, Irving Irwin and Mabel Neff, a newcomer. It is probable that Timberg will play a part in the piece also.

MAY SUE PICKFORD AGAIN

Cora Winkening, who lost a \$108,000 suit against Mary Pickford for commissions which, she alleged, were due her, is reported to be contemplating another suit. She formerly sued on an express contract.

If she starts a second suit, however, it will be on the theory of "quantum eruit," which, instead of asking for a specific amount, asks for damages that would be a reasonable valuation of services rendered. The suit would, if instituted, come before the Federal Court.

ROAD ASS'N FLOPS

Gus Hill, who was active several weeks ago in forming an association of road managers, has about given up the project in despair. At one time he had the New York contingent lined up, and then an official forming of the body was put off until the Chicago managers could be taken in. Though the Chicago crowd promised to send representatives to New York to join the organization, they so far have failed to do so, and now local enthusiasm has grown cold.

HIXON SIGNS WITH SHUBERTS

Hal Hixon, the acrobatic dancer who appeared in the Ziegfeld "Frolic" shows atop the New Amsterdam until four weeks ago, when he left, ostensibly as the result of an injury to his neck, has signed a year's contract to appear in Shubert musical shows. He is scheduled to go into a new Shubert production, he says, that will be ready for presentation on the 24th.

"LINCOLN" A GAMBLE HERE

WASHINGTON, D. C., Dec. 1.—John Drinkwater's "Abraham Lincoln," presented last night at the Shubert-Gardrick here for the first time in America, is a production which inspires doubts as to its ability to qualify as the production that London reports have credited it with being. Drinkwater claims the production is his personal representation of Lincoln, the man, but in presenting his portrait of the emancipator, he has taken too great liberty with historical incident. He has, in fact, quite overstepped the perimeters of character and committed any number of his characters to any number of historical anachronisms.

The characterizations are also generally loose and poorly drawn and bits of dialogue that, possibly, passed without challenge in London, fall harshly on American ears. The play is staged with considerable care as to the scenic appropriateness of the settings and the political trend of the times is represented with veracity.

Frank McGlynn has been cast as Lincoln and he apparently fails to realize the full stature of the man he represents physically. However, he assumes an appearance that will pass current most places. His delineation, though, was decidedly verbose.

Albert Phillips made a fair General Grant, and, though the rest of the major characters are badly drawn, the production is further marred by the introduction of oratorical prologues before each act. These are pedantic and stilted in language to the last degree and have little meaning to an audience. This feature is practically certain to be eliminated.

There was a suspicion in Washington to night, that Drinkwater, instead of casting the play for American audiences had practically left it intact so far as the dialogue and situations were concerned. It calls into play, however, a great deal of sectional "hokum," which has a marked effect on audiences and this element is so strong that the play may register in spite of its glaring technical delinquencies.

One Night Stand Towns Being Closed to Road Shows

Long Jumps, Coal Shortage and Many Other Causes, All Combine to Making Routing of Attractions Difficult If Not Impossible

Cancellations of bookings in the South have been going on at such a rate within the past two weeks that now practically the entire territory below Richmond, Va., and extending directly across country to Phoenix, Ar., is blanked on the routing books. Here and there business continues, but even these cities will shortly have to be scratched out because they are so scattered that jumps are too expensive. It is predicted by many in a position to know that, by the first of the year, the entire South and Southwest will be closed to road shows.

Many reasons are given for the condition, some of which The Clipper has cited in previous news published on the subject, and now labor conditions and a shortage of coal enter as additional vital factors. Cancellations began about two months ago through the Virginias and the Carolinas because of the immense circus business that was being done and the numerous fairs and carnivals that were in the territory. During the actors' strike, house managers made experimental bookings of pictures and a few vaudeville acts, and this policy was so successful that it was continued after attractions for the road finally became available. This policy soon extended down through Georgia and over to the Mississippi River states, where it proved equally successful.

Then came what seemed a concerted move on the part of house managers throughout the whole section to dispense with road attractions altogether, for figures were presented to the New York booking offices showing where more money could be made with vaudeville and pictures than with legitimate attractions.

Another element that also entered into the situation was the superfluity of shows that suddenly were shot in when the actors' strike finally was settled. Towns that never had more than one real attraction a week were presented with five and six, and as this was more than most of the stands could support, many shows began to suffer so seriously that they at first jumped to different territory to get out of the congestion, and then, finding the same situation again confronting them, were compelled to come back to New York. Road managers say that long jumps have cost more money in the two months of this year than would ordinarily result after an entire season.

Working north out of the bad territory, then, many shows routed up through Oklahoma, Kansas, the Dakotas and adjacent states. But the coal shortage in this locality has now caused many cancellations within the past week, and the situation there is even worse than in the South. Kansas City theatres are under restrictions for lack of coal, with managers of all the houses in town having made arrangements last Monday to show with acetylene lights. St. Louis also is restricted, as are Tulsa, Omaha, Sioux Falls and other large towns in the district.

Going over the books of several of those in charge of the routing out of New York, it was learned that, for one reason or another, an astonishingly large list of towns have been practically closed to road attractions. The list, so far as a hurried survey could compile, follows:

Annisston, Ala.; Albany, Athens and Augusta, Ga.; Alexandria, La.; Ash-

ville, N. C.; Ardmore, Okla.; Austin, Texas; Billings, Mont.; Baton Rouge and Lafayette, La.; Bisbee, Ariz.; Columbus, Ga.; Cedar Rapids, Ia.; Coffeyville, Kan.; Charlotte, N. C.; Chattanooga, Tenn.; Durham, N. C.; Dallas, Texas; Danville, Va.; Douglas, Ariz.; Davenport, Ia.; Emporium, Kan.; Fayetteville, Ark.; Florence, S. C.; Forth Worth, Tex.; Fargo, N. D.; Gadsden, Ala.; Greensboro, N. C.; Greenville, Miss.; Hot Springs, Ark.; Henderson, Ky.; Independence, Kan.; Jacksonville, Fla.; Jackson, Miss.; Jackson, Tenn.; Knoxville, Tenn.; Lake Charles, La.; Little Rock, Ark.; Lynchburg, Va.; Montgomery, Ala.; Macon, Ga.; Maysville, Ky.; Marshalltown, Muscatine and Mason City, Ia.; McAllister and Muskogee, Okla.; Meridian, Miss.; Moberly, Mo.; Memphis, Tenn.; Natchez, Miss.; Nashville, Tenn.; Owensboro, Ky.; Ocala, Fla.; Oskaloosa, Ia.; Oklahoma City, Okla.; Phoenix, Ariz.; Palatka, Fla.; Provo, Utah; Pine Bluff, Ark.; Rome, Ga.; Selma, Ala.; Shreveport, La.; Staunton, Va.; St. Augustine and St. Petersburg, Fla.; Sedalia, Mo.; Spartansburg, S. C.; San Antonio, Texas (Government controlling bookings); Tuscaloosa, Ala.; Twin Falls, Ida.; Tampa, Fla.; Tulsa, Okla.; Texarkana, Ark.; Vicksburg, Miss.; Wichita, Kan.; Wilmington, N. C.; Waco, Texas.

This list, it will be seen, includes only the smaller towns, except along the Mississippi and in Texas, where Memphis and Dallas and cities of like large population come under the heading.

Through the South and Gulf states, therefore, there are practically only Norfolk, Savannah, Mobile, New Orleans and Galveston open, with Atlanta in the center standing as a sort of lone refuge in the desert. Richmond, Roanoke, Lexington, Birmingham and some few other cities of importance not included, are reported as fast dying, and even if they do not die naturally they will be forced to close so far as road attractions are concerned by the expense of railroading.

With not more than a dozen good towns left in a circle of a thousand miles, expense is eating up profits no matter how great these are in the few isolated stands. The coal shortage also is extending to the Great Lakes cities, and, with the strike in the steel district, business in Ohio and Pennsylvania is receiving a jolt.

At present, the road business is profitable only in New York, through the New England states and on the Coast.

WANTS TO BE "DOG" TOWN

PRINCETON, N. J., Dec. 1.—Princeton is to be added to the list of important "Dog" towns, if present plans for the construction of a new 1,000 seat theatre are carried through, which allow for the theatre's opening next Spring with high class feature pictures and first production shows. The building is to be so constructed that a passageway will lead from the public library to the theatre. The stage will be 70 feet wide and thirty deep.

BOSTON OPERA DOING WELL

Boston, Nov. 28.—The Boston English Opera Company is playing to big business at the Arlington Theatre here. The house was crowded for every performance last week when Cavalleria Rusticana and Il Pagliacci were given.

MOSS STOCK DEAL QUIET

The B. S. Moss re-capitalization plan, rumors of which have been current in theatrical circles during the last few weeks, will probably not materialize, it was learned early this week, for the present at any rate.

The reason is that, after a series of conferences with a group of bankers who were preparing to underwrite a stock issue, as was done with the Marcus Loew interests, Moss has become loathe to merge his holdings for stock purposes. His reluctance is attributed to the feeling that, ultimately, his present dominance of the theatres he controls would pass, in a measure if not entirely, to the Wall Street interests that would necessarily have to be represented on the board of directors.

As a result, his enthusiasm for the plan submitted by the bankers has waned considerably, it was reliably learned early this week, and, while the rumored deal has not grown entirely cold, it is known that Moss's mind is much further from Wall Street than it was two weeks ago and that he is quite concerned with the extension of his circuit of theatres under his personal dominance and control.

COCHRAN COMING HERE

Information has been received in this city to the effect that Charles B. Cochran, London producer, who is promoting the Beckett-Carpenter fight in London on the 4th, and which has aroused so much excitement that people are paying as high as \$125 a seat, will arrive here on or about December 14. It is expected that he and William A. Brady will join forces for the purpose of promoting a fight between Dempsey and the winner of the English match.

Dempsey is now on the coast making several pictures under the management of Frank P. Spellman, the circus man. These pictures will be completed sometime in February and the fight could be staged on St. Patrick's day, that being agreeable to all concerned.

ENDING BOSTON RUNS

Boston, Nov. 29.—A number of shows are to close here soon, having played to good business for some time. Bertha Kalich is in her last week with "The Riddle Woman"; William Hodge will close with "The Guest of Honor" at the Shubert-Wilbur theatre at the end of next week and "Three Wise Fools" will remain but for three weeks more at the Tremont theatre.

REHEARSING IN BOSTON

Boston, Mass., Dec. 1.—G. M. Anderson's "Frivolities" started rehearsals today at the Boston Opera House, where it opens on Thursday. It is planned to keep the show here until a suitable New York house can be obtained, when it will jump into New York. Among those rehearsing are Nan Halperin, Henry Lewis, The Burr Twins, The Kouns Sisters, Davis and Darnell, and Gallagher and Rolley.

CASTING 2ND "BETTER OLE"

Mr. and Mrs. Coburn are casting a second company of "The Better 'Ole" with a route already arranged through New England and New York and Pennsylvania. Charles Darton will play Old Bill.

HILL REHEARSING SHOW

Gus Hill's new show "Puck and Judge" started rehearsals last Monday. It will open shortly before Christmas. In the cast are Carlon Scales, Charles A. Boyd, Frank Graham, Brown and Newman, Charles Mackey, William York, Jim Lambert, May Newman, Lillian Horwitz and a chorus of twenty-four girls. Gus Williams will manage the show.

CRITIC SAVES ACT

DALLAS, Tex., Nov. 28.—Vera Burt, appearing at the Majestic Theatre, here, with her Five Syncopated Steppers, was requested by the local censor to withdraw her Frisco number, in which she gave her interpretation of the shimmy. It was very mild and modest.

Marc Lachmann, dramatic editor of the "Times-Herald," printed the following article in his column and it was followed by a withdrawal of the action:

"The local censor has requested that Vera Burt omit the 'shimmy' number she uses in her act with the Five Syncopated Steppers at the Majestic Theatre this week. Miss Burt's interpretation is mild and is merely an imitation of Frisco, the jazz dancer, who caused a sensation in the Eastern cities. If the stage shimmy is to be censored in Dallas, the local theatres will be deprived of some of the biggest act in vaudeville. Blossom Seeley and her 'syncopated studio,' Frisco, Bee Palmer, Eva Shirley, all feature the 'shimmy' in a mild and polite way. They are on the list for future bookings at the Majestic Theatre here and more than likely will cancel if they are forced to omit the novelty which has been such a furore in their offerings.

"The biggest ensemble laugh in Field's Minstrels show at the Coliseum on Thursday night was a 'shimmy' number in which the comedian interpreted the dance with the aid of rag dolls. Nine out of ten dancing acts playing big time vaudeville will fall flat unless they include a little bit of this new modern dance fad."

WANT BROADWAY FOR LEGIT

The Shuberts and Max Spiegel have both been dickered with B. S. Moss in an effort to have him turn the Broadway Theatre over for the presentation of legitimate attractions. The Shuberts tried to obtain the theatre for "Fifty-Fifty, Ltd.," and were willing to guarantee the house \$4,500 and a generous percentage.

Spiegel has been endeavoring to get "Look Who's Here," the Cecil Lean and Cleo Mayfield show into New York, and, with that in view, tried to get the Broadway, but Moss refused to change its policy.

BRISBANE GOT IN WRONG

Declaring that actors are wasting their energy and that the stage is falling short of the more serious work it could successfully perform, Arthur Brisbane proved none too popular at the club night of the Friars, on Thanksgiving Eve. Brisbane, who was invited to speak, declared that actors and cartoonists have a chance to educate and mould public opinion, but that, instead of accepting this responsible duty, they are content to be facetious and to poke fun at things that should be taken seriously. After his speech, Brisbane left, whereupon Felix Adler, Walter Hoban and Tommy Gray furnished almost a whole evening's entertainment humorously "riding" the remarks that Brisbane had made and giving comic illustrations of their conceptions of wasted energy.

A & H GET \$10,000,000

SAN FRANCISCO, Nov. 2.—By their amalgamation with the Marcus Loew interests, the Ackerman and Harris people have secured \$10,000,000 with which to establish a chain of theatres in the West. Some of these are already in the course of construction and others have been completed. Ackerman and Harris will have the management of all the theatres west of the Missouri River.

"Follies", Closing Unusual Run, Will Make High Average.

Up to Present, Takings Have Kept Close to \$27,000 Weekly, With Top of \$3.50 Instead of Former Price

When Ziegfeld's "Follies" closes its twenty-seventh week run at the New Amsterdam Theatre next Saturday night, the receipts for the entire engagement will probably reach the unprecedented figure of \$729,000. This means that the show's average weekly business here amounted to \$27,000 which is not so extraordinary when it is considered that the "Follies" played to \$33,900 last week, a record at the New Amsterdam.

The present engagement of the "Follies," drawing to a close, is also the longest period that it has ever run in New York, the show never having played here longer than fourteen weeks.

There are two reasons why the show remained here longer this year than

ever before. First and foremost is the remarkable business it has been doing and secondly, the disrupted country-wide booking conditions that resulted from the actors' strike made it advisable to keep the show here for a more protracted period.

In general, the current "Follies" has established several new precedents here. The production cost more this year than ever before, cost more to maintain, and is playing to a higher top price than in previous years. This latter price was raised to \$3.50 some time after the show opened here. The highest previous top price for tickets at the box office was \$3, established last year.

The show opens in Detroit next Sunday night and, after a week's engagement there, goes to Chicago for a run.

FRISCO LOSES BAND

Frisco was compelled to play his entire booking at the Colonial last week without the aid of his jazz band and, instead, used a pianist, drummer and the house orchestra.

Frisco had originally used the jazz band known as the Louisiana Five with his act, but they, for some reason or other, suddenly quit on him before the act opened at the Colonial. He then arranged with the management of Reisenwebers to allow him the use of their jazz band for the engagement at the Colonial. The band was willing, provided it got out of the theatre early enough in the evening to allow time to reach Reisenwebers for their performance there.

On Monday afternoon, the act was placed in closing position on the bill, and did not get off-stage until after 5 P. M., so the band served notice on Frisco that unless it could get off before 10.30 in the evening they would have to quit. Frisco, however, went on at the same time, whereupon the clarinet, cornet and trombone manipulators quit, and left Frisco with the drummer and pianist, who completed the engagement with him.

NORTHLANE AND WARD SPLIT

The vaudeville team of Northlane and Ward, having returned from entertaining soldiers overseas, will split temporarily. Jack Ward will do a single and Edna Northlane, in private life Mrs. Jack Ward, will not work this season. Ward will offer singing, dancing and character bits in his act.

BEE PALMER'S BAND SPLITS

That the Bee Palmer Jazz Band has finally split became known last week when it was learned that Dave Kline, cornetist, and Frank Lhotak have signed to appear with the Ted Lewis act. Miss Palmer who has been ill in a Chicago hospital for several weeks, will re-open in Cleveland next week.

JOINS DUDLEY AGENCY

William Loveridge, erstwhile Keith manager of the Strand Theatre, Brooklyn, has entered the booking business, becoming associated with Edgar Dudley in the Strand Theatre Building.

SIGNED FOR GREENWICH SHOW

Herb Williams and Hilda Wolfus have been signed by the Greenwich Village Follies to appear in their next production to be entitled "What's In A Name".

LIKE FRIGANZA SHOW

Los Angeles, Cal., Nov. 29.—After several road dates, as preliminary training. The Jean Havez-Elmer Harris musical comedy, "Poor Mamma," opened at the Mason Theatre here last week. The show is an assured success, inasmuch as it has a real plot, charming music and a clever star.

The story is that of a young widow, as she calls herself, being only 42, who goes to New York for a fling and comes back with a husband, who is unaware that wife is the mother of a young army of five. George W. Banta, Jr., plays the part of the new husband and others in the cast are The Three Dennis Sisters, who offered some clever singing and dancing. Jack Coogan also did some dancing that tickled the audience's fancy, while Burt Wessner played a role that suited him well. Ed. Flagg is responsible for the stage setting.

Los Angeles is wild over Trixie Friganza, who, as the widow, is making a huge success of the piece.

SOUSA CLEANING UP

John Philip Sousa and his band, now on tour in the Western states, are playing to the tune of the most successful business season ever experienced in the history of the organization, according to Harry Askin. At a recent matinee and evening performance in Seattle, box-office receipts totalled more than \$7,400, and in Vancouver they played to more than \$5,600. Reports from other large cities in this section are, St. Paul, \$5,250; Minneapolis, \$4,600; Grand Forks, \$3,500; Fargo, \$4,500; Spokane, \$4,250, and San Francisco \$3,700. Following a tour of the Southern states, the band will close its season in New York on January 1st.

"WATCH YOUR STEP" CLOSING

"Watch Your Step," sent out on a road tour by Plöhn and Levy, is scheduled to close in Omaha, it was learned this week. The show will be brought back to New York for re-organization, after which it will be sent on tour again.

CAMERON SISTERS SIGNED

Cameron Sisters are the latest additions to the cast of principals of Ziegfeld's new Nine O'Clock Revue, having been engaged by Ziegfeld late last Saturday afternoon. Evan Burrows Fontaine is also definitely slated to appear in the new show.

BILLIE BURKE DOES \$20,900

Flo Ziegfeld stated on Monday of this week that Billie Burke, in "Caesar's Wife" played to \$20,900 at the Liberty Theatre last week. This sum, according to Ziegfeld, establishes a record for a week's receipts at the Liberty.

FORMS CHINA SYNDICATE

SAN FRANCISCO, Cal., Nov. 29.—Reynolds Denniston, who, for some time, was connected with T. Daniel Frawley, has organized a syndicate supported by Shanghai, China, capital, amounting to \$50,000. Denniston is at the head of his own touring organization, at present in Honolulu. They are filling a four week's engagement for the Honolulu Amusement Company, at the Bijou Theatre, Honolulu.

ACTOR REPORTED A SUICIDE

SAN FRANCISCO, Cal., Nov. 30.—A report from Los Angeles states that John Howard, an actor, forty-eight years old, committed suicide in the County Jail there by drinking poison. He was arrested on a charge of assault to kill, preferred by a former friend and business associate.

DENY "LIFTING" CHARGES

Complaints recently made to the N. V. A. against performers "lifting" material and business have, in a number of cases, brought forth defenses during the past week.

Avey and O'Neill take exception to the complaint of the Swor Brothers, claiming that they are not using anything from the Swor act other than the grave yard business, which Avey has always used and holds a copyright for.

Murry and Voelk deny that they are using a pants' bit from the act of Ward and Van. In their reply, they state that they have never seen the complainants act and "don't know him." They state that they have been doing this business for two years and that the matter was never before brought to their attention.

Lydell and Macy claim that the gag, "I like my liquor strong and I like my women wild" has been in their act ever since August, 1918, and was suggested to them by "Germany" Schaeffer, the baseball player. The do not see the justice of George M. Rosener's claim that they are using his material.

The Claremont Brothers deny that they are using the entire act of the St. Denis Brothers. The latter claim to have certain shoes patented and allege that the Claremont Brothers are using this style of shoe. In reply, the Claremonts state that the patents are held by Fleet and Harbeck.

WYNN AND WARE SPLIT

CANTON, O., Dec. 1.—Arnold Maurer, of this city, and P. B. Grojean, of Massillon, known professionally as Wynn and Ware, have decided to discontinue the tour of their vaudeville sketch "The German Fiddle Maker and the Inventor". The act closed some time ago. Both have identified themselves with the Norwood-Moots orchestra here.

SACKS GOES BACK

J. L. Sacks, the English producing manager, who sailed for London on the Mauretania last Saturday, stated that he will return early next spring to produce "Eve," adapted from the French of "La Dumpta," the English version having been written by Arthur Wimperis and the music by Claude Touras. The other is a romantic comedy with music by Gladys Unger, for which no title has been chosen. The score was composed by Charles Cuvillier, composer of "The Lilac Domino."

PUTS IN KEITH ACTS

FAR ROCKAWAY, L. I., Dec. 1.—The Strand Theatre, here, will adopt a vaudeville policy, running Keith acts, starting next week. Under its new policy, there will be six acts and a feature picture. The Mosconis will headline the initial bill.

The theatre was opened six weeks ago by Max Spiegel and Sol Brill. The cost of construction was \$750,000. Its seating capacity is 2,000. It is being managed by Louis F. Magnolia. During the past six weeks, it has had a straight picture policy.

KITTY GORDON NOT READY

Kitty Gordon and Jack Wilson, with their revue, are not appearing at the Colonial Theatre this week, owing to the fact that they don't think their act is ready, as yet, for a big time metropolitan presentation. The act opened during the last half of last week at the Mt. Vernon Theatre, and is having a few changes made in it this week. It will open at the Colonial next Monday.

CLAIM ALARM CLOCK BIT

Because the Three Alberettas, also known as the Thirty Pink Toes, do the business of smothering an alarm clock with a pillow and throwing it into a pitcher of water, the team of Anderson and Rean has brought the case to the attention of the N. V. A. complaint bureau. Anderson claims he has been doing this business for more than ten years and desires the Three Alberettas to abandon the business.

CLAIM COCKTAIL SONG

Claiming that Nadel and Follette are using a ragtime cocktail song and a bit of booze wagon business that belong to Eddie Kane and Jay Herman, the latter have made formal complaint to the N. V. A. The ragtime cocktail song was written by Earl Carroll and Ruby Cowan and Kane and Herman claim to have paid for it and to have secured its copyright.

SAVAGE SETS OPENING

Henry W. Savage's new show, "Shavins," an adaptation of the novel by Joseph C. Lincoln, will open in Stamford Christmas day. It is now in rehearsal under the direction of Sam McKee. Charles Dow Clarke, James Bradbury and Clara Moores have roles in the cast.

CONDITIONS NOT GOOD

Private correspondence received in this country recently asserts that conditions through Germany, Denmark, Holland and the Netherlands are not so good as have publically been reported. Living is high, clothing is scarce at any price and transportation facilities are almost nil. Travelling is a hard matter for the individual, and, at times, the transportation of baggage is impossible.

The high salaries of acts in the variety theatres also is gradually being cut down and those acts which are not accepting cuts are being dropped from the books altogether. It is stated that turns asking 6,000 marks (\$1,200) a week or more are impossible to place, except in the rarest instances, and then only for two and three weeks at a time.

DINEHART GOES WITH CORT

When John Cort's new musical comedy "Three's a Crowd," opens at the Cort Theatre to-night, Wednesday, replacing "Just a Minute," Allan Dinehart will have a leading role. Dinehart left the Selwyn management last Saturday night, with the closing of "The Challenge," in which play he had an important part. Holbrook Blinn, who figured in the stellar role of the same play, also has left the Selwyn fold.

VAUDEVILLE

SEGUIN MAKING DEAL WITH PANTAGES

WANTS BOOKING ARRANGEMENT

Negotiations by which a booking arrangement would be established between Alexander Pantages and the South American Tour, Ltd., through which acts would be booked both ways from New York, were started last week.

The proposed arrangement provides for the sending of Pantages' acts to South America after they have completed their North American tour while, on the other hand, other American acts will start in South America and work Northward. The South American Tour, Ltd., will be given a financial interest in the Pantages' houses, and in exchange, Pantages will be given an interest in the South American houses.

In this way, it will be possible to give vaudeville acts a year of solid booking. Performers will be paid in American money whether playing in North or South America and their salary will be the same in the latter as in playing the United States. All acts, of course, will not receive a South American Route; many will still play only the Pantages' time. But acts that will appeal to South American audiences will receive the full booking. It is planned to work most of the acts from New York to the Pacific Coast, after which they will be shipped to South America, the new combine paying their fare for this jump.

Official announcement of the plans are awaiting the arrival of Charles Seguin in the United States. Seguin, head of the South American Tour, Ltd., who is now in Paris.

Henry Bach, who recently arrived from Argentine to take care of Seguin's interest here, would neither confirm nor deny the report of the South American combine. It is known, however, that Bach has come here to establish offices for the South American Tour.

South America has a fruitful vaudeville circuit financially and has shown a marked liking for American novelty acts and Yankee music. More and more American acts have been playing South American theatres and have secured long bookings there.

The South American Tour, Ltd., owns the following vaudeville houses in South America: In Buenos Ayres; Casino; Esmeralda; Majestic, Florida, Hippodrome, Royal and Potrero. At the Pabellon de las Rosas, a summer garden, vaudeville is also played. In Montevideo, there is the Casino and the Royal. The Phoenix Theatre in Rio de Janeiro and the San Paulo and Casino au Tautica theatres, also in Brazil, complete the chain.

All of these theatres play the same bill for several weeks. The South American Tour, Ltd., also owns the Apollo Theatre in Paris, France, and the Constanza Theatre in Rome, Italy. The following Opera houses are also the property of the South American Tour, Ltd.: The Urgenza, in Montevideo, the Municipal in Rio de Janeiro, and the Coliseo, Opera and Odeon in Buenos Ayres.

"LITTLE JIM" BITES TRAINER
SAN FRANCISCO, Cal., Nov. 29.—George Stevens, owner of "Little Jim", the trained bear, was attacked and bitten by the animal while playing the Hippodrome, San Jose, this week. The bear bit Stevens about the hands, lacerating his fingers.

BASEBALL STARS ENTER VAUDE
SAN FRANCISCO, Cal., Nov. 29.—A quartette of baseball players, who, besides being ball stars, have good singing voices, have been organized and trained by H. C. Johnson, manager of Feist's professional rooms here, and have been routed over the A & H time. The members of the act are, Phil Keonorr, of The eSals, baritone, Harry Krouse, of The Oaks, bass, Scotty Alcock, Vernons, tenor soloist, and Ira Colwell, former Oaks, second tenor.

SHEEDY HELPING BOOK SELWYN
R. M. Sheedy is now associated with Abe Feinberg in booking the Sunday night concerts at the Selwyn Theatre. These concerts have been enlarged from eight to twelve acts, at an average cost of \$1,000 weekly.

The first of these twelve act concerts, given last Sunday, consisted of Wellington Cross, The Morin Sisters, Clark and McCollough, The Alexander Twins, Myers Syncopaters, Marvel, Mercedes, The Versatile Sextette, Florence Ring, Dave Harris, Johnny Singers and Dolls, and Bernard Freeman.

FORM BOWLING TEAMS

The bowling bee has made its buzz heard around the Palace Theatre Building and a team representing the Orpheum office has challenged a team of booking agents to a series of bowling games which are now taking place every Friday night at the 96th Street alleys. N. E. Manwarring has declared that he will emerge from the contest as an undisputed champion, but those who seem to know whisper that Tom O'Donnell is the dark horse that will bear watching. The Orpheum team consists of T. E. Letendre, Ray Myers and H. C. Grant. Those who represent the five-percenterers are N. E. Manwarring, Jack Henry, Tom O'Donnell and Lee Muckenfuss.

ENGAGED FOR CAPITAL

The Ignatz Jazz Band has been engaged by Ray Walker for Ned Wayburns new revue at the Capital.

TIM BRYMM GETS ROUTE

Lieutenant Tim Brymm and his "Black Devil" Jazz Band, heard at the Shelbourne Hotel, Brighton Beach, last Summer, have been routed over the Loew circuit. It will open December 1st, and receive a salary of \$1,500.

ACCUSE BURLESQUE ACT

Moss and Frey have charged Nelson and Rose, playing in Rose Sydel's "London Belles," with appropriating some of their act and have brought the matter to the attention of the N. V. A., with the request that Nelson and Rose be asked to stop using the material.

DOING AVON FOUR'S OLD ACT

Jack Casey and a company of three men are now doing the act formerly presented by the Avon Comedy Four, called "The New Teacher." The tenor of the quartette was formerly a member of "The Three Musketeers."

PROCTOR HOUSES INCREASE CAPITAL

WILL SIMPLIFY BUSINESS

In creases incapitalization of number of F. F. Proctor corporations and the combining of operating and holding companies into one company where, heretofore, they were separate corporations, were effected this week.

The purpose of combining all the interests in each city, respectively, into one operating and holding company, is to simplify the running of the business and, probably, also to cut down the income tax. Heretofore, some of the Proctor property has had separate operating and holding companies, which causes a double tax. The increase of capitalization makes the percentage of dividends lower and, in this way, the amount of income taxation is decreased.

The F. F. Proctor Albany Theatre Company has increased in capital from \$1000 to \$600,000. This company is the one that operates Proctor's three Albany theatres, the Grand, Leland and Harmanus Blecher Hall.

The F. F. Proctor New York Theatre Company has its capital increased from \$1000 to \$700,000, and the Proctor Mt. Vernon Realty Company has increased its capital from \$1000 to \$600,000.

Last week, the Newark Realty Corporation, of which F. F. Proctor is the head, increased its capital from \$200,000 to \$800,000. W. F. S. Hart is attorney for the F. F. Proctor interests.

NEW ACTS

Jean Adair is rehearsing a new act with a company of three. It will have its breakin next week.

Bert LaMont opened a new act last week, called "The Cottage Inn", which featured Joe Howard. The act has a cast of five.

George Leonard, formerly, of "The Royal Vagabond", is going into vaudeville in a new act which Herman Becker will produce, called "Never Again". He will be supported by Irene Chesleigh, Marion Stillman and eight girls.

Ray Tuk and Lew Rean will appear on the big time soon in a new act written for them by Billy De Rose.

Tad Bohn, known on the vaudeville stage as "The Komikal Knut" will open in Chicago soon in a new monologue.

Maimy McGehrue and a company of six people opened the first half of this week in a new sketch called "June", written by Edmond Day, author of "The Rounder". The act will be booked by Jimmy James.

The Strand Comedy Four, in a new singing and comedy act, composed of four men, Springer, Gilpin, Davis and Clemens, the act being booked by Clemens, will open shortly.

Billie Darling, sister of Pearl Regay, at the Capitol Theatre, is rehearsing a new dance act with Dick Dooley, formerly with one of Billy Seabury's acts. Miss Darling formerly appeared with her father's act, the Flying Fishers. The new act, which opens the last half of this week, will be handled by Rosalie Stewart.

DROP CURTAIN ATTACHED

A special drop curtain used by Jones and Jones, colored comedians was attached last Saturday by City Marshal McGonigle, at Loew's Lincoln Square Theatre, under a writ of replevin sued out of the Third District Municipal Court by H. A. Berg, who claims he holds a two-year booking contract with the act.

In his suit for the recovery of the curtain, on which he claims he spent \$116, Berg, through his attorney Benjamin Weissman, alleges that Jones and Jones breached the contract early last month. Under the terms of the alleged contract, Jones and Jones were guaranteed thirty-five weeks a year for a period of two years. They were to be paid a weekly salary of \$150 during the first and \$175 the second year.

However, Berg claims that, last Friday, he discovered the act went behind his back and had themselves booked through Bob Baker's office for two weeks over the Loew circuit, beginning last Monday. Berg says he discovered the Loew booking after he had booked the act for two weeks over the Fox Circuit, beginning Monday and as a result of the action of Jones and Jones Berg had to cancel it.

Without further ado Berg than instructed his attorney to bring a suit against the act and after Judge Young signed the writ of replevin last Saturday morning the City Marshal executed it at the Lincoln Square, where the act was playing.

CUTS OUT A SHOW

BAYONNE, N. J., Nov. 29.—The Lyceum Theatre, this city, under the management of Jack Horne, has again changed its policy, going from three shows a day to two.

HAMILTON RESERVING SEATS

B. S. Moss' Hamilton Theatre will change its policy of "first come, first served," for, beginning December 15th, reserved seats will be sold for all performances. In the evening, all seats save rear balcony seats, will be reserved. For the matinees, reserved seats will be sold for the front half of the orchestra.

WESTON LEFT \$825

According to May Weston, widow of Willie Weston, who died on Nov. 11, the comedian left \$825 in personal property and no will. This statement was made in her application for letters of administration, filed last week in the Surrogate's Court.

Weston's right name was Levy, and, in addition to his widow, he is survived by a father and mother, seven brothers and sisters. One of his sisters is in vaudeville under the name of Cecil Weston.

DUNCAN DANCERS IN CONCERTS

LOS ANGELES, Nov. 29.—The Isadora Duncan Dancers and George Copeland, the concert pianist, are giving a series of concerts along the coast. They are scheduled to appear here to-night with seats selling from 75 cents to \$2 top.

ROXBURY HOUSE CHANGES

ROXBURY, Mass., Nov. 29.—Papers have gone to record at the Suffolk Registry of Deeds, whereby the Orient Theatre Property, on Washington Street passes to the ownership of Thomas P. Halloran. The title is given by the Mechanics Savings Bank of Lowell. The assessors' value is \$80,000, of which amount \$50,300 is on the land covered by the building.

VAUDEVILLE

PALACE

Ten acts made up this week's programme and each number scored, especially Alice Lloyd, Walter Weems and "The Creole Fashion Plate". The pictures opened at exactly 2 o'clock and the final curtain descended at 5.30. A few of the acts could stand cutting and probably this will be done at the night performance.

Everest's Circus, consisting of a troupe of monkeys who present a vaudeville show with the assistance of an orchestra got many laughs while doing their comedy. The act is a decided novelty and the audience applauded loud and long. They were desirous of getting a glimpse of the producer, but he did not make his appearance.

Warren and Templeton, with a line of songs and patter, augmented by a routine of acrobatic dancing, easily held down number two position. The boys are corking dancers and walked off with an easy hit.

"Once Upon a Time" is a dream skit wherein a bachelor, while reading, falls asleep and dreams of the girls he knew in the past. While supposedly in slumber, a quartette of them come to view and sing and dance. The act, although not new in theme, scored substantially, due mostly to the good work of Jack Princeton and Leon Leonard.

Walter Weems opened with a number and then went into his monologue, interspersed with stories that were a riot. The gag about the "Spoiled" child was a howl. Weems is a corking performer and knows the art of delivery in addition to being the possessor of a personality that is bound to get him over anywhere. He played three selections on the horn for a finish and bowed off amidst heavy applause.

The Marion Morgan Dancers, retained for the second week, interested all, as the act is excellently put on and the girls danced most gracefully. Charles Havelin, as Attila, portrayed the part of the "Hun" to perfection.

"Topics of the Day" was flashed during the intermission.

Alice Lloyd came and conquered with a budget of songs that won for her the admiration of all. Six numbers were offered, the last two of which were done on her previous visit. Miss Lloyd is an artiste of song rendition and, undoubtedly, will score emphatically where ever she appears.

James C. Morton, assisted by Mamie, Edna and Alfred Morton, offered a hodge-podge of material. Some of it was not so new, but, in summing up the act, it reveals the fact that "It isn't what you do, but the way you do it" that counts. Morton almost brought down the house with his eccentric stepping and other antics. The kiddies are improving rapidly and should always listen to "Pop". The audience liked them immensely.

Dorothy Dickson and Carl Hyson are as clever a pair of dancers as has graced the Palace stage. Miss Dickson is a marvel and does not resort to the "Shimmy" to get over. Max Dolin and his orchestra accompanied and Dolin rendered a solo that was in keeping with this extraordinary act.

"Creole Fashion Plate" repeated his success of last week.

William Brack and his six assistants have a novelty in their risley act and the work of all is highly commendable.

J. D.

VAUDEVILLE REVIEWS

(Continued on Page 10)

RIVERSIDE

Marconi and Fitzgibbons started things going with a musical act that, for an opener, is out of the ordinary. Fitzgibbons plays the piano and xylophone equally well and Marconi handles a piano accordion adeptly. They took two encores.

Second position fell to Permane and Shelly. Their act is novel. They open with the name card reading "special", and the taller of the two makes a lengthy announcement that acts as a blind for what follows. The other fellow then goes through a series of motions such as the conventional acrobatic goes through. After considerable tomfoolery, the curtain falls, and their own card is flashed. They then offer a number of selections on the violin and concertina.

Kathleen O'Hanlon and Theodore Zamboni, assisted by George Gregoros, offered a musical and dancing act that has only one fault, the lengthy piano solo by Miss O'Hanlon at the beginning. This could be eliminated and replaced with another whirlwind dance, much to the good of all concerned.

Charles Irwin, with all the old gags and tricks, followed and found it an easy matter to get across. There is something about his act that seems to get him over without any noticeable effort on his part. He went through the whole list of gags as usual, elaborating rather lengthily on some. This should be watched, for some of them are too long already.

Blossom Seeley seems determined to annex all the jazz honors in vaudeville, and, from all appearances, she is having no trouble in doing so. We have never seen her work to such advantage as we did this week.

Following intermission and "Topics of the Day", Crawford and Broderick appeared and offered their little skit which has seen so much service. Still, the older they are, the harder they fall, and the audience surely fell for their gags and cross fire. They finished with a neat little song and dance, declining an encore which would have been theirs had they desired.

William Rock, assisted by Alyse Church, Louise Dale, Phoebe King, Helen Eby, Gladys James, Ethel Broadhurst and Hallie Manning, offered his fashion, song and dance revue. The act, a combination of bits, has been splendidly arranged and staged. The girls in the act are not only beautiful, but clever as well and Rock has spared no expense in clothing them. Some of the costumes were greeted with hearty applause. The act went over with a hiff-bang, that was deserved, for it won all the success it had bestowed upon it.

Williams and Wolfus followed Rock, and undaunted by the hit he had scored, succeeded in bringing home the bacon themselves. Williams was never funnier nor ever worked harder than he did on Monday afternoon, and all the credit of the victory is his.

Sylvia Loyal and her pigeons, augmented by "Marquis", closed the show. The act is a beautiful bit of picture work and was enthusiastically received by an audience that stayed until the conclusion.

S. K.

ROYAL

Page, Hack and Mack opened the show with an acrobatic act that was nothing short of sensational.

With bare knees and kilts, Elmer El Cleve proved himself to be a veritable virtuoso upon the xylophone. He offered a well balanced program of popular and semi-classic numbers which are artistically phrased, well shaded in expression and rendered with considerable technical ability. Cleve scored from the very start and was forced to take an encore and make a curtain speech.

"A Friendly Feud" presented by John G. Sparks and company is a rather well written comedy playlet which gives chance for some good character acting. The plot is woven about two Irish-Americans possessed of "Erin-ic" temperaments.

James Thornton, billed as the youngest of the old timers, with his time-proof monologue had little difficulty in walking away with one of the biggest hits of the evening. Thornton delivers his material in the conventional manner of the old time variety actor, which is a decided novelty on the vaudeville stage of to-day.

With his "keyboard of beautiful notes" and talented principals Anatole Friedland closed the first half of the program, presenting his tuneful offering "Musicland". Friedland has written an act which is by far the best of its kind. It is well staged, with elaborate setting and costumes.

Following intermission Martin and Webb presenting "Cousin Giuseppe", scored a decided hit with his well worked out Italian offering of songs and chatter. Both young men possess pleasing voices and equally pleasing personalities.

Thomas E. Shea in "Spotlights" presents a character offering that is one of the best to be seen on the vaudeville stage. In the leading roles he enacts scenes from "The Cardinal", "The Bells" and "Dr. Jekyll and Mr. Hyde", with a perfect sense of dramatic fitness which lifts his characterizations to a high artistic level. In the first mentioned characterization he enacts the part of Cardinal Richelieu and gives a masterful portrayal of that historical French figure. The two other characterizations are enacted in an equally finished manner.

After the dramatic routine of the preceding act, Ruth Royce in her character songs and humorous facial expressions scored the biggest hit of the evening. Miss Royce is a comedienne who possesses the necessary something to put her material over and still leave the audience crying for more. Her songs are well chosen and their interpretation is artistic to say the least. At the conclusion of her act she was repeatedly called back until she was finally forced to make a short curtain speech.

In closing the bill Anderson and Yvel presented a roller skating novelty which is bound to please anywhere on any time. They open their offering with an introductory song in which Anderson displays a small and rather unmusical voice which might be eliminated without injuring the entertainment value of the act.

COLONIAL

"Over Your Head", opening the show, is an act somewhat along the lines of "The Girl in the Basket", and "The Girl in the Air". The girl, using a flowery contrivance, electrically lighted, rides out over the heads of the orchestra as she sings an appropriate song. Her opening number, in which she sings and dances, is weak, especially the dance but the rest of the act is quite novel. The dance at the opening could be dispensed with to the act's advantage.

Walter Clinton and Julia Rooney took an encore and received a big hand, which is saying a great deal for a number two act at this house. Some of the patter can be changed, but the dancing, which makes up the offering for the most part, is very good. Miss Rooney offered an imitation of her brother Pat that brought a big hand, for it was well done. Clinton also does some nifty stepping and handles the comedy well.

George Choos' production "The Little Cottage", now in its second week, is one that can easily take its place with the best girl acts playing on the big time. Sinclair, Collins and Dixon, two men and a pretty little girl, are featured, and do their work excellently. The book, which is unusually good for a vaudeville production, was written by William Brandel; the music, by Walter L. Rosemont, and the lyrics by Darl MacBoyle. One of the songs stopped the show, after an encore had been taken. The chorus are capable.

Joe Browning was greeted with a big hand and, though handicapped by a cold, he was not allowed off until he had taken an encore. Browning's material is clever and is handled in an equally clever manner.

Mabel McCane, with Tom Bryan, Lillian Broderick and William Taylor, offered her revue. Miss Broderick's dancing is very good and, in Tom Bryan, she is well-matched for dancing partner. Taylor sang his numbers well and Miss McCane, whose work is familiar to all, found no difficulty in going over big.

Fay Countney found herself among friends with her new single. Assisted by Fred Farber at the piano, she rendered a repertoire of numbers that ranged from comedy, popular, "blues", and Irish, to an exceptionally good Japanese ballad that brought her back with an encore. After taking a number of bows, she brought on her sister, Flo Courtney, and both rendered a number together. That her sister is still remembered here was shown by the riot of applause which greeted her entrance.

Claude and Fannie Usher were also received with applause, which was repeated at the close of their sketch. Their new offering "The Bid-A-Wee Home" is a classic among playlets. The work of Fannie Usher evenly balances the comedy and pathos, and the support of Claude is excellent. The pair will be more than even welcome wherever the may go with this new offering.

Ted Lewis and his jazz band came on after Roberts' orchestra had filled in with a number to allow the stage to be set, and then Lewis worked in two. This clever performer did not offer all that he did to the Palace audience, but he stopped the show at that.

Those who remained to see the Three Blighty Girls gave the girls a generous amount of applause for their singing and dancing, which are very well done.

G. J. H.

VAUDEVILLE

PROCTOR'S 23rd ST.

(Last Half)

Chief Little Elk and two copper colored maids opened the show with a rather well staged offering, although extremely stereotyped in action. All possess exceptionally fine voices, especially the two feminine members of the trio. Little Elk, in a speech to the audience, claimed to be the only Indian upon the stage who plays the cello, but, after hearing him, we concluded that there is no Indian upon the stage who can play the cello.

Mable Lewis, who reminds one of Lillian Fitzgerald and Flo Lewis, compounded into one person, and Charles Dunbar, a very clever comedian, have a neat act which, although it smacks of the nut variety throughout, is one that is bound to please on the small time. Perhaps if Dunbar would tone down his speaking voice it would add considerably to their offering.

Morgan and Gates proved themselves to be comedians who have the happy ability of knowing how to put over their material in a manner that leaves the audience wanting more. Their offering has a decided original opening, and, in closing, they scored heavily with their "Raz-zle Dazzle" bit.

Homer Lind and Company present a music teacher playlet which is concocted of numerous laughs and has just the proper amount of pathos to make it a well balanced and written offering. It is woven about the life of an old vocal teacher and follows his troubles with pupils lacking ability, although possessed with the idea that they are second Gall Curzils. The offering was well acted throughout and scored one of the largest hits of the evening.

Mike S. Whalen, who tells a lot of jokes which sound as if they might have been published in the Ladies' Home Journal, and who sings a little song about his audience, seemed to have no trouble in scoring.

Friend and Downing presented their usual comedy offering in next to closing place and worked themselves into quite a hand.

The Janis Revue, a wellstaged dancing act, closed the bill. All the members of the company can sing as well as dance and scored the biggest hit of the evening.

E. H.

JEFFERSON

(Last Half)

McGee and Anita started the vaudeville with a pleasing dance offering. The girl is attractive and dances nicely. The man also does well, but the oriental number is "not so good."

The Barra Sisters, one of them playing the piano, found themselves at home with the audience after shimmying a bit. They possess fair voices and deliver their songs in the same manner.

Leon Stanton and a company of two women presented a "near-comedy" playlet. Stanton's character is about the only good thing in the entire sketch, for the trio has to struggle along with an exceedingly poor offering in which they have little opportunity to show any ability even if they do possess any. The entire thing is weak from start to finish and contains little that is interesting.

Neiman and Kennedy followed with a tramp comedy offering. Practically every gag in the act has been done by tramp act for a long time. They have one or two parodies that are fair, but the material, as a whole, is poor.

Largay and Smed opened with a pleasing lullaby and then spoiled the first good impression by springing a bunch of gags that should be allowed to sleep in peace, for they died long ago. The act improved again towards the latter part with some singing and patter. The woman is a clever comedienne and is supported well by the man. With better material, they could give a much better account of themselves.

"Mammy's Birthday," a tab with six girls, a woman in black-face and a young boy, pleased. The girls are attractive and go through their various specialties nicely. The boy did a number of the customary dance imitations, which, naturally, would not be complete without including Pat Rooney and "Frisco." These he did fairly well. The act needs better lines to fill in between the specialties.

Mayo and Irwin were the laugh hit of the bill with their Hebrew comedy offering. Mayo is a dandy comedian of that type and has a capable partner in Irwin.

The Willie Brothers, two in number, have a routine of feats in their act that will soon land them among the standard big time closing or opening acts. The stunts which this pair offer are nothing short of sensational and are sure-fire applause getters.

G. J. H.

VAUDEVILLE REVIEWS

(Continued from page 9)

FIFTH AVENUE

(Last Half)

Nine acts made up the bill at this house, and the program seemed to be especially selected to draw the holiday crowds.

Tozart, working in full stage, and in the spotlight all the time, opened. He drew his pictures so well that he was compelled to take an encore.

In the second position were Ed and May Ernie, billed as three feet of fun, literally true. The man has only one leg, but he dances, does hand balancing and exploits some high kicking that exhibits him as very little handicapped by the missing member. The girl aided with a solo dance.

"A Cure for the Blues" was programmed in the third spot. It is a girl act with three principals, Dan Healy, Joe Fields and Virginia Elliott. The act opens in a striking fashion, when a girl of the chorus faints very realistically. A call is made to the house for a doctor, and Healy and Fields both come up on stage. After this original beginning, however, the action dies and the business finally descends to pure burlesque.

Doing his tricks with cards, Merlin followed and his going was easy for his manipulations are clever and his personality pleasing. He worked with two "plants" and got some good comedy out of them.

J. C. Mack and Company, playing a sketch called, "The Grass Widow," held the succeeding position. See New Acts.

With a list of four songs, Aileen Stanley, appearing with an unprogrammed accompanist, was the sixth entertainer. She sang well and got over easily, singing with especial distinction a new and a clever blues song.

A second sketch followed Miss Stanley. It was billed as "An Ace in the Hole," with Thomas Dugan and Babette Raymond. Both principals worked like old timers and scored.

Billed as "Alone at Last," Frank Hurst was on next to closing. See New Acts.

Not programmed as anything so far as a title line is concerned, Elsie Pilcer and Dudley Douglas, with an unprogrammed accompanist as clever in his line as they were in theirs, closed the show and held the packed house to the last. See New Acts.

M. F.

KEENEY'S

(Last Half)

The Cornell Girls, accordionists, opened the show with a musical act that pleased everybody. The girls play their instruments well, sing acceptably, and have arranged their act in a most appealing manner.

Jack and Jess Gibson offered a unicycle act that was a hit. The man does the major portion of the work, which, although interesting, is neither exiting, nor unusual. They pleased however, for they kept the audience interested by means of their clever talk.

McPharlon & Palace, two men, dressed alike in every detail, offered a singing act that caught the fancy of the audience. The smaller of the men has the better voice, and also supplies the comedy. Their selection of numbers, however, could be improved upon. They make a neat appearance, harmonize well, and have likeable personalities. Numbers only are needed.

Elsie Gilbert and her Colles proved to be Elsie, with four pretty girls, and four handsome colles in addition. The act is a conglomeration of song, dance, and effects, in which the dogs figure. The closing number sent the act over for a huge hit. In it the girls and dogs skip ropes, which are illuminated by small electric bulbs, the stage being darkened, while a series of Worsley's part and a short young man Gertrude George and Company offered a new singing act that will be reviewed at length, under the heading of New Acts.

Herbert Denton and Company offered "Poughkeepsie," the comedy skit that has served as a vehicle for Charles Grapewin. Denton is assisted by a petite looking blonde miss, who plays the part of the wife. The act went over for a big hit.

Smith and Troy offered their well known singing and comedy act, concluding with a medley of popular airs that they had written in the past. They received a large share of applause when they exited.

LaTemple and Company offered an illusion act that was accepted with favor by the audience. The illusions were interesting and entertaining.

"The Egg Crate Wallon" was the feature picture.

S. K.

CITY

(Last Half)

Sansone and Delliah started an eight-act bill with a novel strong-man offering which contained some sensational feats. While the act is strong-man work, the stunts are, for the most part, balancing and juggling.

Spencer and Rose will have to get a much better line of comedy if they ever want to get away from the rut of the small timers.

Something was evidently wrong with the male member of the Anderson and Rean turn, for we have seen this pair work before, but, on Friday afternoon, when the show was reviewed, he gave the poorest performance we have ever seen. The sketch is really clever, and, generally, is handled well. But for some reason or other, the young man delivered his lines in a half-spirited manner and did not do his work in any manner that resembled his usual style.

Gordon, Marlen and Company, the latter consisting of a young man who plays the piano and saxophone and assists in two bits, have a very neat song routine. The young man and the girl are youthful, possess a lot of personality and get over on those qualities, for their voices are only fair. The act is set nicely and went well.

Billed as "Jimmey Hussey's Somewhere in Vaudeville," two young men offered that act. A tall slim fellow is taking Norsey's part and a short young man doing the bits formerly handled by Hussey.

The Shirley Sisters and Bernie presented a number of songs and dances, with Bernie singing and playing the piano. The girls have added new numbers and new costumes, and, with Bud Bernie, have turned out a neat little offering.

Mel Klee, who has Al Herman's act, has added little that is new to that offering since it was done by Herman. His delivery and style resemble that of Herman's to a great extent.

The O'Onzos, man and woman, closed the show with a novel acrobatic offering, which consisted of high jumping and walking on glass bottles.

G. J. H.

METROPOLITAN

(Last Half)

Russell and DeVitt, two men, who, upon their entrance, gave evidence of a song and dance act, disappointed the audience by offering an acrobatic novelty dancing act that is a surprise. The two, big men for this type of act, offered some thrillers that went well and they cleaned up a big hit in the difficult first spot.

Shea and C-roll, man and woman, offered a comedy singing and talking act in which a piano also plays a part. The act, in its entirety a rather good one, had some bad spots in it in the shape of remarks that might just as well be left unsaid. However, they possess the happy faculty of covering up their bad breaks with some clever comedy remarks. Both have fair singing voices, the woman's, for that matter, a little the better of the two.

"Nine O'Clock," an act that has been appearing hereabouts for almost three solid years, was in the third spot. The act is a singing and comedy turn of a somewhat different nature. It is essentially a school act. But, instead of having young and pretty girls mingled with a few sprightly youngsters of the male sex, we have a class of old men attending school to be taught new tricks. The singing of the trio was received with unstinted applause, the closing number being especially well liked.

Gillen and Mulcahy, two men, offered a singing act that is somewhat of a puzzle to the reviewer. The bigger of the two men possesses an excellent baritone voice, yet they don't seem to receive the amount of applause that should be their due. This is mainly the fault of the first few numbers, more than anything else. Might we suggest that they add a few up to date numbers in place of them. The John McCormack number was by far the best thing in the act.

The LaVars closed the show with their whirlwind dancing act. They scored a hit of large proportions, for their work was appreciated by everybody present. They were called upon to give an encore, for which they showed a medley of steps they had done some twenty years ago.

"Fair and Warmer" was the feature picture.

S. K.

HARLEM OPERA HOUSE

(Last Half)

Lorimer and Carbrey opened in one with a number that was no better or no worse than that employed by the average man-and-girl turn. Their act turned into an original path, however, with their next number which was a difficult stair dance, done in a special set in two. The rest of the act was good, except for a song that the girl attempted to sing. The girl's dresses or lack of dresses are sure to cause a sensation wherever the act plays. What there is of them is colorful and chic.

Lewis and Gordon are presenting Dorothy Shoemaker and Company in a playlet that holds interest because of its unusual atmosphere and somewhat unusual plot. It is entitled "The Kat." Although Miss Shoemaker is featured and does her part well, perhaps the best piece of acting is done by the man who portrays the fough type of saloon lizard found in the tenderloin of a big city. "Ivory," the young cigarette fiend, who plays the piano in a tough dive, also gives a splendid portrayal. Mr. and Mrs. Dudley Clemons, who essay the roles of two "slummers," play their roles passably well, but are not equal to the others in the cast.

Morgan and Anger, playing a "straight" and a Jew respectively, got through a laugh-provoking routine without resorting to one old gag or one used piece of hokum. Their material is just suited to their personalities and is clever, with the result that the team has an act far superior to most turns of this nature. The stock-exchange bit is particularly good.

Cutty and Nelson have a musical act in one that ends much faster than it begins. At the beginning of the act, there is too much xylophone. The routine could be cut down to half of its present running time to advantage. Cutty's cornet playing was the feature of the act, particularly in the jazzical moments. Also, when muted to accompany his partner's singing, he did some effective cornet work, bringing the act to a smashing close.

When one has a real personality, it is unnecessary to resort to hokum, special sets and what-nots to get by. This fact is demonstrated by Charles Irwin, who, in a business suit, works in one, hands in pockets and hardly budges from the center of the stage through his entire routine. And yet Irwin holds his audience, interested and pleased, from the time he starts his opening song until he makes his final bow.

Then came the Dream Surprise Party, consisting of six girls, a would-be straight, and a comedian. The act didn't belong on the bill, if quality is to be considered. It impressed the reviewer that here was an act that had been hastily thrown together after a cast had been assembled where small salaries counted more than actual ability. The song numbers are slow, the girls doing the same amateurish sway step for all numbers. The comedy is weak, although, giving credit where it is due, the comedian works hard and gets a number of laughs. The straight is more comic than the comedian, but that is probably unintentional. He renders his lines as if they had been set to music, and, when others have the center of the stage, he seems at a loss to know what to do with himself. The act can probably get by on small time, if the house feels particularly generous and good natured.

H. J. G.

VAUDEVILLE

CHAPPEL AND HOLT

THEATRE—Proctor's 125th St.
STYLE—Singing.
TIME—Sixteen Minutes.
SETTING—Full stage (Special).

This act is a man and girl turn with the semblance of a plot. The Man is supposed to be a famous music teacher and the girls comes to him for a singing lesson. In the patter which follows he agrees to teach her to sing if she will teach him to love.

The rest of the offering consists of special songs, which are led up to with patter. At the close of the turn, the woman tells him that she had been playing a joke on him, that her husband is downstairs, and that she is an opera star.

The lines in the offering are very poor. Both sing in fair voice. The man would do well to pay more attention to his make-up, especially around his eyes.

With the lines improved, the turn may do for the small time.

G. J. H.

RONANA

THEATRE—Proctor's 125th St.
STYLE—Pianiste.
TIME—Sixteen Minutes.
SETTING—In Two (Special).

A young man, attired in a full dress suit, starts off this act with an announcement that Madame Ronana will play on the piano, any piece requested by the audience, whether popular or operatic, and would do so from memory.

The madame is the double of Sophie Tucker—in size. She wore one of these oriental headgears that just leave the nose, mouth and eyes visible. She could improve her act by changing her costume to something more simple, which would not give the "hokum" impression that her present costume conveys.

Ronana started with a medley of late published numbers, while waiting for the request slips to come up from the audience. Then the young man read the requests and she rendered a bit of each one called for.

While the playing was not extraordinary, she plays passably well and holds interest.

It was curious to note, when the act was reviewed, that there was not one jazz or popular number called for, but all were either old ballads or classical selections running from Chopin to "Love's Old Sweet Song." But, at any rate, the playing pleases and that's what counts. With her costume changed and also a better finish than was given on Friday afternoon, the act will be a pleasing novelty for the three-a-day.

G. J. H.

TRACY AND MOHR

SETTING—In One.
THEATRE—Kecneys, Brooklyn.
STYLE—Song Writing Team.
TIME—Fifteen Minutes.

Billy Tracy and Halsey Mohr, who have quite a few song hits to their credit, have combined and are offering an act composed of the song hits they have written. Both sing passably well and are popular enough to go over strong. Their closing number, a medley of the song hits they are responsible for, is a sure-fire finish. But the act is nothing startling. They are just a pleasing song writing team; that's all.

M. K.

NEW ACTS and REAPPEARANCES

(Continued on Page 30)

RICH AND LEONORE

THEATRE—Harlem Opera House.
STYLE—Singing and Instrumental.
TIME—Fourteen Minutes.
SETTING—In One.

Rich and Leonore, a man and woman, offer a number of solos and duets of the popular type. The lady offered a medley of jazz on the accordion. She closes with the accordion, the man accompanying her on the guitar. Both are attractive looking, but the man should change his street clothes in the first part of the offering to match the gown worn by his partner. The singing, while not poor, lacks style. Perhaps more rehearsing could remedy that.

The two should work out a longer routine with their instruments, and cut the singing bit down. G. J. H.

POLLACK AND GIBSON

THEATRE—Proctor's 5th Ave.
STYLE—Singing and Piano.
TIME—Fifteen Minutes.
SETTING—In One.

Pollack and Gibson are offering a nut singing and piano act, rather weak on the comedy end. Although Gibson is a good nut comedian and tries very hard to get his stuff across, the material doesn't give him a chance. We would suggest a few up to date comedy songs and some real comedy patter.

The only real funny thing in the act was the "bananna" song, and that savors rather strongly of the suggestive. Pollack is a good pianist, but should eliminate the trimmings.

What this act needs more than anything else is rewriting. S. K.

"THE LITTLE COTTAGE"

THEATRE—Alhambra.
STYLE—Musical Comedy.
TIME—37 Minutes.
SETTING—Full Stage (Special).

George Choos is the architect who designed and built "The Little Cottage" and if many more such cottages were added to vaudeville, that part of theatredom would look like millionaires row. For that is exactly what "The Little Cottage" is, when classed with the average musical comedy handed to vaudeville. Choos certainly did not spare any expense, for the settings and the wardrobe contained in the act are splendid.

The plot of the offering is worked out well. Three principals, Sinclair, Dixon and Collins, two men and a pretty little blonde girl, sing and dance exceptionally well, assisted by a chorus of ten. The music of the act is also good. One number, "A Little Cottage", is as pretty as any musical comedy number featured on Broadway. Another, a jazz number similar to the published "Vamp" number, is good. It stopped the show cold here.

There is one bit in the act in which each girl, dressed in costume, represents ten different holidays of the year and some of these costumes are breath-taking. G. J. H.

CHONG AND ROSIE MOEY

THEATRE—Proctor's 58th St.
STYLE—Singing and Dancing.
TIME—Fourteen Minutes.
SETTING—Full Stage (Special).

Chong and Rosie Moey, are, as the names imply, Chinese. Their nationality seems to be their only asset, for, beyond being a novelty, the act is as ordinary as they come.

The pair open with a song, following which the girl offers a single popular number. The rest of the act is a dance routine. The singing should be taken out for neither one of the two possess even a fair voice.

The dances consisted of a waltz, a one-step, and for the closing number, a cake-walk. The last was the best number in the act.

The offering is mediocre to an extreme. G. J. H.

JACK LAVIER

THEATRE—Proctor's 5th Ave.
STYLE—Trapez.
TIME—Fifteen Minutes.
SETTING—One.

Jack Lavier, doing a little comedy juggling and then continuing his comedy while he worked on a trapez let down from the loft, registered a laugh about every half-minute he was on stage. His is a running fire of talk about himself and the danger of his work, and, done with effort directed at its comedy points and not at the personal, he kept his audience chuckling. His trapez work is not extraordinary; in fact, he did only two real feats on the hanging bar.

But he pleased and got away to sincere applause. M. F.

WISH WYNN

THEATRE—Palace.
STYLE—Character Studies.
TIME—Twenty Minutes.
SETTING—One-Two-One.

Wish Wynn made her last American appearance at William Morris' American Music Hall, New York, eight years ago, and has returned for a route on the Keith Circuit, which started at The Palace this week.

Three of the five characters presented were offered by her on her previous appearance, with the character of the London servant girl standing out. In this number it would be advisable for Miss Wynn to wait for laughs before delivering the next line.

Opening with a comedy number, she goes into a "School Girl" impersonation in which she bewails the fact that, while her mother is gossiping with a neighbor, she is compelled to do the house work and wash the dishes. This gets a few good laughs. A "Country Girl" study held some bright lines and was excellently delivered. The "Servant" followed and another comedy number, entitled, "Her Oh Her" with a short monologue, made up the offering proper. The applause was so insistent that she delivered a recitation.

Miss Wynn is decidedly English, and all of the numbers are broad in construction, giving the audience little to ponder over. The material is delivered in such a manner that it is grasped immediately. Miss Wynn is an artiste and will find the American public eager to pay her a compliment. J. D.

ALLEEN BRONSON AND CO.

THEATRE—Greenpoint.
STYLE—Comedy Skit.
TIME—18 Minutes.
SETTING—Schoolroom in Two.

Alleen Bronson, formerly of Laurie and Bronson is doing a new act that fits her like a glove.

In this act Miss Bronson essays the role of a fresh school kid, who, despite her youth, holds rather sophisticated views on life. She has the habit of not being able to tell the truth, except when she wants to. Her teacher, one of these tall aesthetic women who looks as if she would be blown away if she ever got into a strong wind, tries to correct her, but finds it rather difficult to do, for Alleen has a mind of her own. Finally, Alleen consents to tell the truth, and, when she does, it turns out to be rather unpleasant for her teacher.

Seeing that she had done more harm than good, Alleen immediately begins to lie out of it and, as fate would have it, all turns out to be for the best.

Miss Bronson plays the part naturally. She is given capable support by the woman who plays the part of the teacher.

A dandy little comedy skit that will go anywhere. S. K.

RAY KOSSAR

THEATRE—Loew's Delancey.
STYLE—Singing.
TIME—Twelve Minutes.
SETTING—In One.

Ray Kossar is a singing comedienne who has charm, as well as an abundance of talent. Her chief value as an entertainer lies in her ability to sing a song, especially a popular novelty song. This is due chiefly to her sweet voice, which she supplements with gestures both graceful and interpretive.

This, as we understand it, is Miss Kossar's first appearance in vaudeville. Heretofore, her efforts as an entertainer were confined to musical shows in which she worked in the chorus. More recently the Shuberts, in whose "Monte Christo Jr." show she worked at the Winter Garden, became cognizant of her singing and dancing ability and took her out of the chorus, giving her a place as a principal in the same show. But she left that show of her own accord for the purpose of testing her ability in vaudeville.

At this house she sang four songs, all of them well; except that the first, called "You'd Be Surprised", appears to be better suited to her personality than any of the other three. For she not only articulated the words of this number better than she did the others, but she also acted the song better than she did the others. And as for her costume, it was every bit as charming as her self, consisting, as it did, of a white lace gown with a glistening tinsel bodice and a distinctive lace hat with a doughnut-like vacancy where the crown should be.

Miss Kossar's efforts won favorable approval at this house, and with a little more seasoning and, possibly, the assistance of an able pianist as an accompanist, she should have little difficulty in winning her way to the big time houses. M. L. A.

STOCK NEWS

Blaneys Planing Invasion of Coast Summer Resorts

To Install Companies That Will Run From June Till September. All Important Water Places Included in Plans. Negotiations for Houses On.

Charles E. and Harry Clay Blany, who for several seasons past have operated a string of stock theatres throughout the country with no little success, are planning to establish stock companies in the leading summer resorts and watering places in the proximity of New York, next season.

The towns that will be included in the circuit of theatres, should it be possible to secure suitable houses there,

will be Atlantic City, New port, R. I., Asbury Park, Long Branch, Far Rockaway, Red Bank and the like, not excepting the most famous of them all, Coney Island. The companies, where installed, will open June 1st and will run till the 15th of September. The repertoire will include light comedy and musical plays only.

Negotiations for suitable locations in these summer resorts are now going on.

JOIN PEYTON CO.

CLEVELAND, Ohio, Nov. 28.—The Prospect Theatre Stock Company, which was taken over to-day by Joe Peyton, opens with "Common Clay". In his company will be Selmar Jackson, Olga Hanson, Mary Daniels, Lillian Stuart, Elizabeth Rathun, Ted Brackett, John Blake.

YONKERS HAS NEW LEAD

The Forbes Players, under the management of Forbes and Garroll, added a new leading woman to their company last week when Jane Salisbury joined them, opening in "The Silent Witness", with Gus Forbes playing the leading male role.

CUDDY MANAGING IN LAWRENCE

LAWRENCE, Mass., Nov. 27.—Edward A. Cuddy, who formerly managed for The Keith interests in Union Hill, is now managing the Tooney and DeMara company at The Colonial Theatre, here, his first production being "The Story of the Rosary".

MABELLE ESTELLE LIKED

SALEM, Mass., Nov. 28.—The Empire Stock Company, here, under the management of Harry Katzes, has a new leading lady in Mabelle Estelle, who has already become a favorite with the Empire patrons.

GOES INTO MOROSCO SHOW

Floy Murray, ingenue, who, for several seasons past has been a favorite with stock aggregations, has deserted stock this season, to join the Chicago company of Oliver Morosco's "Civilian Clothes".

DIVORCES IVAN MILLER

SAN FRANCISCO, Nov. 28.—Mrs. Mabel Miller, at one time a member of the Alcazar Stock Co., has been granted a divorce from Ivan Miller, at present playing in Minneapolis. Mrs. Miller said that, on the stage, her husband started in hero parts and played the ardent lover but at home he played the heavy villain. They were married July 5th, 1909, and parted July 30th, 1919.

GLASSMIRE GETS PLAYERS

Augustin Glassmire, who is opening a company at the Palace Theatre, White Plains, has engaged the following players: Arthur LaRue, leading man, Harold Hendee, seconds, Arthur Sherwood, juveniles, Fred Barren, stage manager, Edwin Felix Brown, characters, Leonore Phelps, leading lady, Louise Gerard Huntington, seconds and characters. Glassmire, himself, will direct the company, which opens in "The Cinderella Man".

WILLIAMS SWITCHES TOWNS

ANDERSON, Ind., Nov. 29.—Ed Williams and his stock company close their season here to-night, after a good business run, and switch towns, opening the week of December 1st, in Marion, Ind., with "The Blindness of Virtue" as the attraction.

JOINS KATZES COMPANY

SALEM, Mass., Nov. 28.—Another addition to the popular Empire Stock Company here, under the management of Harry Katzes, is Richard LaSalle, as leading man.

RUMSEY ROSTER SET

ERIE, Pa., Nov. 28.—Howard Rumsey, who opens his stock company at The Park Opera House, here, Monday, has in his roster besides Elmer Brown, the director, Ralph Murphy, Louis Lytton, J. K. Hutchinson and Louis Kimball, his new leading man.

BLANEY CO. DOING WELL

WILKESBARRE, Pa., Nov. 24.—The Blaney Players, appearing at the Nesbitt Theatre, here, have established a record in receipts for local stock companies. They opened the house to a gross of \$2400 for the first week. The net returns for the second week showed \$3500.

JOINS NEW YORK CO.

NEWPORT, R. I., Nov. 29.—Kendall Weston is to install a stock company here on December 28th, opening with "Under Cover", he himself directing the company. In the cast will be Florence Madiere, leading woman, Jessie Todhunter, seconds, Margaret Manners, ingenue, Florence Gerald characters, Albert Hickey, leads, Ernest Howard, character, Hugh Brooks, juvenile, Edward Evans, character comedian, Thomas Rolfe, general business, and Elbert Benson, stage director.

JOINS McLEAN PLAYERS

AKRON, Ohio, Nov. 29.—Russel Sage Guy Astor, and J. B. Souther, have joined the Pauline McLean Players here, under the direction of D. Clark Lilley. Their company is now in its fifteenth week here and still going strong. Sage comes here from the Brownell players.

HORN GOING TO AKRON

It is rumored that T. P. Horne, well known as a stock manager, will open their company is now in its fifteenth week here and still going strong. Sage comes here from the Brownell players.

TYLER SUES FROHMAN, INC.

George C. Tyler and George Arliss are joint plaintiffs in a Supreme Court action which they started last week against Charles Frohman, Inc. The producing manager and the actor are seeking to recover the sum of \$4,376.93 which they allege they were forced to overpay in royalties to the Frohman corporation.

According to the complaint, the plaintiffs commissioned the Frohman corporation to acquire for them the American producing rights to the English comedy written by Edgar William Davies called "The Mollusc." It is alleged that the defendant was instructed to obtain the play on the lowest possible royalty basis terms.

The Frohman corporation obtained the play which Tyler and Arliss produced, the latter starring in it, December 30, 1918. Continuing, the complaint sets forth that the terms for "The Mollusc" were 7½ per cent on the first \$4000 weekly gross and 10 per cent on all amount above that. Under these terms Tyler and Arliss accepted the play and produced it here. It ran from December 30, 1918 to May 17, 1919.

The total gross receipts were \$226,661.25, according to a statement annexed to the complaint, and the total

amount paid in royalties to the author, through the Frohman corporation, is given as \$12,710.

But the plaintiffs claim that they should only have paid a total of \$7,333.07 in royalties to the Frohman corporation, for the latter obtained the play from the author on a straight 5 per cent royalty basis. The difference between what they paid and what they should have paid is \$4,376.93, which is the amount Tyler and Arliss are seeking to recover from the Frohman corporation.

Coulter and Bond are the attorneys for the plaintiffs, and although no answer has, as yet, been filed in the action, Rose and Paskus do appear as attorneys for the Frohman corporation.

ENTERTAIN PRISONERS

After finishing the week of Nov. 22, in Marquette, Michigan, the Rex Stock Company, headed by Rex Shelgrove, moved bag and baggage up to the Upper Branch prison, a few miles out of Marquette, and entertained the prisoners there with a performance of "Billy's Tombstones". In the cast of the company are Larry Sullivan, Wm. Wrenn, William Yule, A. J. Cole, Ted New man, Isabelle Arnold, Georgie Noble and Zana Vaughan.

CHICAGO NEWS

WOODS TO BUILD NEW HOUSE

A new theatre will be built in Chicago by Al H. Woods, adjoining the present Woods theatre on Randolph Street. In constructing the theatre, Woods intend to build a sixteen-story office building, which, together with the theatre, will cost \$2,000,000 to put up.

Building operations will be started in February. The site on which the theatre will be erected contains 11,000 square feet.

GEST AFTER MUSIC HALL

According to a well founded rumor, Morris Gest is endeavoring to secure a lease on the Central Music Hall on Van Buren street. Harry Martin Snow has a lease on the theatre until June next. If Gest should successfully close negotiations he will place apolice in the place similar to the one now at the La Salle Opera House.

JONES GOES EAST

Aaron Jones, head of the Jones, Linick and Schaefer Circuit, has gone east to attend a meeting at which the new arrangements for the routing of the recently acquired Ackerman-Harris circuit will be made. Reports that Tommy Burchill intended to leave the Western Vaudeville Managers' Association and ally himself with the Marcus Loew forces have been emphatically denied here. It is said that the W. V. M. A. still has a contract to book the houses which still has two years to run.

BOOKS SENSATIONAL ACT

Dolly Matters, who fought for the recovery of a baby which she claimed was hers and, following her victory in the courts, accepted a week's engagement at McVicker's theatre, arrived in Chicago Friday. She is waiting a civil and criminal action suit in Ottawa, Canada, as a result of attempting to kidnap the baby she claimed as her own.

WILL BE BOOKED DIRECT

Grubel & Trint, said to control 15 theatres in the Southwest, have lined up forces with the Western Vaudeville Managers' Association and will, hereafter for western booking, Chicago offices.

PICTURE HOUSE SAFE BLOWN

The United States Moving Picture theatre was broken into late this week and the safe blown and robbed of \$300. The janitor, who resisted, was bound and gagged and was not discovered until the manager opened the house the next day.

The same evening an attempt was made to rob the safe of Guyon's Paradise. The robbers set off two charges of nitro-glycerin, wrecking the safe but spoiling their own success, as the explosion attracted the attention of the police.

MUST CARE FOR BABY

Jacob Sebastian, an acrobat, raised a row around his house when he found his wife giving their baby its daily bath. Mrs. Sebastian told Judge Fry in the Court of Domestic Relations. Jacob thought such a practice terribly extravagant and hard on soap bills. The result was that he was ordered to pay \$9.00 a week for the baby's support.

SPINGOLD AND CANTOR BACK

Harry W. Spingold and Lew Cantor, local agents, have returned from a short business trip to New York City. Both men went in search of new material for western bookings.

CAMPANINI IMPROVED

Cleofante Campanini, maestro of the Chicago Grand Opera Company, is rapidly improving from his recent serious illness and according to the latest bulletin published by the physicians in attendance will be able to be up and about within ten days. Campanini was removed from the Congress Hotel to the St. Luke's hospital when his condition became so serious that his personal physician became worried about him. Mrs. Campanini is in constant attendance with her husband.

SIGNS PRIZE BEAUTY

Mary O'Brien, the girl who captured the first prize in the \$10,000 beauty contest recently conducted by The Illustrated News, her pulchritude earning her \$1,000 has been engaged by Edgar MacGregor to appear in "The Sweetheart Shop" show which he is producing in association with William Moore Patch.

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Publicity

Every so often an actress comes forth
with the claim that she doesn't need
publicity. Usually, it is given with a
toss of her coiffured head and an out-
ward spread of the palms, quite in the
approved manner, the gestures timed
with the statement that she has
reached a position in life where she
doesn't need it. Always, it is the
actress and never the actor who does
this and the way of it has no explana-
tion, perhaps, except the possibility of
the feminine mind to make itself be-
lieve what it wishes to believe.

Mary Pickford is the latest to add
herself to the list. In court, recently,
where she gave an interview following
statements she made in defense of her-
self in a lawsuit, she poised the atti-
tude and announced that she no longer
needed publicity. And Little Mary
thereby followed in the identical foot-
steps of Duse, Rejane, Rehan, Ander-
son, Carter, Fiske, et al. It is to her
discredit only that she imitated.

Let the little curly haired one try it.
Give her just a meagre three months
out of the papers, magazines and other
mediums of publicity and see how
quickly the lustre goes out of those
golden locks, tears of pique come into
those big eyes and that wide smile
fades to a grim, ugly twist. The meta-
morphosis will be magical.

Actresses, and likewise actors, if one
of them happens to get the notion, can
no more thrive without publicity than a
morning glory can face the world with-
out the aid of the sun. They never at-
tain the position in life when they do
not need it. Fiske once thought so. It
is within the memory of present genera-
tions that hers then was a season of
sorrow. The next season she hired two
press agents instead of one to exploit
her.

RE-ISSUE OLD KEYSTONES

A recreation of Max Sennett Key-
stone comedies has been made by
Triangle and will be released through
the Triangle Keystone Exchanges. Not
only have new prints been made for the
forthcoming releases, but the pictures
have been re-edited, re-titled and at-
tractive art titles inserted. New posters
have already been sent to all the ex-
changes and each production has been
modernized.

TWENTY-FIVE YEARS AGO
Juan A. Clacado played at the Or-
pheum, San Francisco.
Edith Sinclair and Ed. M. Favor
were with the "1492" Co.

The Association of Vaudeville Ma-
nagers of America was incorporated at
Albany by W. J. Gilmore, H. C. Miner,
James Donaldson, M. S. Robinson, and
James Butler.

Gussie Davis wrote "The Fatal Wed-
ding".

"A Woman's Silence" was produced
by the Stock Company at the Lyceum,
New York, with Herbert Kelcey, W. J.
LeMoyne, Stephen Grattan, Charles
Walcot, Fritz Williams, Fred. Gott-
schalk, David Elmer, Georgie Cayvan,
Katherine Florence and Bessie Tyree in
the cast.

"Too Much Johnson" was produced at
the Standard Theatre, New York, with
Wm. Gillette, Maude Haslam, Miller
Kent, and Ralph Delmore in the cast.

Cora Rount sang "Come to the Arms
of Your Baby".

ANSWERS TO QUERRIES

S. Z.—Rena Arnold is now doing an
act with a young man by the name
of Boyle. Maretta Nally is playing her
part with Jack Allman.

W. A.—Buoman and Ardelle were
with the Ida Van Cortlandt Company.

T. L.—Julia Arthur did retire from
the stage, but in 1915 returned after
an absence of sixteen years, under
the direction of the Selwyns in "The
Eternal Magdalene." In private life
she is Mrs. B. P. Cheney, Jr.

D. S.—There was an act in vaude-
ville a few years ago titled "The Mar-
ried Ladies' Club." It consisted of
five women and was under the man-
agement of the Botsford Enterprises.

F. V.—"Gamblers All" was present-
ed by Lewis Waller and Percy Burton.

Chester.—Ada Dalton has appeared
in stock. At the time you mention
she was with the Poli Hartford Play-
ers.

M. H. S.—Ralph Kellard, who has
appeared in Fox films, formerly play-
ed in stock and also appeared in a
few Broadway plays.

Jim.—Flo Lewis was married to Jay
Gould. They are divorced at present,
although they are both appearing in
"Chicken Chow Mein."

A. J.—"The Fashion Minstrels" is
Josie Flynn's act. Miss Flynn has been
working in black-face for a number of
years, and is the one who appears in
burnt cork in the act.

O. H.—"A Gentleman of France" was
produced at Wallick's Theatre. The
late Kyrle Bellew appeared in it.

D. M.—Stock was presented at Pro-
ctor's 125th Street, 58th Street and the
Fifth Avenue theatres for several
seasons.

T. P. I.—"Are You A Crook?" was
the title of a production that was open-
ed at the Longacre Theatre.

U. I.—May Irwin presented and ap-
peared in "Widow By Proxy."

W. S. B.—Julian Eltinge appeared in
vaudeville before he ever became
known on the legitimate. The Creole
Fashion Plate has never appeared in
production. The latter is an Italian
boy, his real name being George Piz-
zardo.

V. N.—Leonore Ulric is now appear-
ing in "The Son-Daughter." She ap-
peared in "Tiger Rose."

A. L.—Edward B. Peiper was the
business manager for Lillian Russell
at that time. We never heard of any-
one by the name you give, having man-
aged the business affairs for Miss
Russell.

B. F. T.—The vaudeville tabloid by
the name of "Very Good Eddie" is a
condensed version of the musical com-
edy by that name. Tyler-Brooke did
an act with Lois Josephine some time
ago.

D. G.—Wellington Cross was mar-
ried to Lois Josephine. She secured a
divorce during the past summer in
Chicago.

Ned.—E. H. Sothern appeared in "If
I Were King" for the first time in
Boston on Oct. 14, 1901. The play was
presented at the Hollis Theatre. It
was written by Justin Huntley Mc-
Carthy. It was revived in 1913, when
Sothern and Julia Marlowe presented it
together in their repertoire of that
season.

K. L.—Wilda Bennett, now appear-
ing in "Apple Blossoms", was born in As-
bury Park, December 18, 1894. She
made her debut on the stage in "Every-
woman" at the Herald Square Theatre
on February 27, 1911. She has also ap-
peared in "A Good Little Devil", "The
Only Girl" and several other pieces.

Lou.—Arthur Byron played the role
of the doctor in "The Boomerang".

S. P.—There are only five people in
the cast of "The Storm". They are
Helen MacKellar, Edward Arnold, Ro-
bert Rendel, Charles Henderson and
Max Mitzel.

C. M. K.—Wilmer and Vincent
purchased the Majestic Theatre in Har-
risburg, from M. Reis and N. Appell
during August, 1913. At the time of
purchase it was a legitimate attraction
house.

W. A. J.—Leah Baird appeared in
Imp films about six years ago.

P. J.—Joe Rolley, of the team of Gal-
lagher and Rolley, is the one who works
in black-face.

S. I. L.—Kramer and Morton have
split their act. Morton is in England
and Kramer is now with "Roly-Boly
Eyes".

I. W. S.—Lillian Fitzgerald has ap-
peared in burlesque. She was with the
"Roseland Girls" for some time.

J. K.—"Dollars and Sense" was writ-
ten by Porter Emerson Browne. It
was presented at the Cohan and Harris
Theatre six years ago with Douglas
Fairbanks in the leading role. Others
in the cast were Patricia Collinge, Mrs.
Stuart Robson, Archie Boyd, Gardner
Crane and Eduard Gillespie. Alan
Dinehart played in vaudeville last
season with a sketch entitled "Dollars
and Sense".

G. J.—"Lady Margaret" was original-
ly presented at Alhambra Theatre,
Washington, D. C., on Oct. 12, 1888, by
Effie Ellsler and Company. It was
written by George H. Jessop

B. B.—The V. B. K. Film Company
is situated in the Palace Theatre Build-
ing Annex, at 47th Street and Broad-
way.

L. I.—Stanley Houghton was the
author of "Hindle Wakes" and "The
Younger Generation."

RIALTO RATTLES

IT WILL WIN YOUR FANCY

We understand that Wynn's show is
a winner. Now, if Wynn's show will
win, will it be said that Wynn wins,
with a winner. Or, will Wynn win be-
cause he won on Wynn's winning win-
ner. You win, Wynn!

SHOULD GO THERE

We see by the papers that a bunch
of actors went to Blackwell's Island to
entertain the prisoners. How many of
these got away after the show?

WILL SHE, WE WONDER

Victor Herbert has written a new
operetta called "My Golden Girl." Does
he expect that she'll be a gold mine, or
a "Goldigger." We shall see.

LET 'ER GO

If Jack drinks milk, will John Drink-
water? —If Georgie Cohan quits, will
Belasco too? —If Belle Baker falls a-
sleep will Sophie Tucker into bed? —
If Jack Hughes slips, will Frank West-
phal too? —That's about enough.

UP AND DOWN MAIN STREET

Charlie Grohs, who injured his knee
recently, has recovered. But he never
expects to have that old kick back
while there's prohibition.

Henry Bach, of South America, is vi-
siting our town. He says the nuts
grow on trees in Brazil, but do acts in
"one" in New York.

Martin Beck has asked for a com-
muter's rate between New York and
Chicago.

Samuel Joffrey may "break in" at
Ossining this week. Hope you're able
to "break out", Sam.

Floyd Stoker has a number of books
on "How to Become a Naval Officer",
which he'll sell cheap.

Chic Sale moved to Los Angeles this
week with all the little chiclets and
locked up his house in Fordham.

Ray Cossage, has found her voice
again, after inserting a "Lost" ad in
our last issue. Use the Clipper ad col-
umns.

OLD SAWS RESHARPENED

Five per cent to the wise is sufficient.
Never count your Bookings until
they're hatched.

All the world's a stage, but all the
men and women do not headline.

HOT STUFF

The new Pennsylvania Law which de-
mands that all things on the stage
shall be fireproofed ought to apply to
risque manuscript as well. We can
think of several with such hot lines that
they're likely to burn up at any time.

OUR OWN REVUE

(Entrance of juvenile:)
I'm the juvenile young and gay
At least, that's the role I play.
I'm the idol of girls at the "pop"
matinee,
But off the stage I am wrinkled and
gray.
Yet I always feel young when they
hand me my pay.

ONE THING AFTER ANOTHER

How did you enjoy your Thanksgiv-
ing turkey? Yes, it did cost a lot.
Better start a new savings account for
that Xmas dinner.

CIRCUS ENGAGEMENT EXTENDED

HAVANNA, Nov. 29.—Madame Publi-
lone's Circus, which has been playing
here for the past four weeks to unpre-
cedented success, has had its engage-
ment at the Teatro Nazionale extended
another four weeks. An effort was
made to continue the engagement over
an even longer period, but the Na-
tionale Grand Opera Company has the
theatre under contract, beginning the
first of the year.

BLANCHE YURKA will play the role of "Understanding" in support of Walter Hampden in "The Wayfarer."

MARION GREEN arrived in New York last week from Southampton. She will play an important role in A. L. Erlanger's production of "Beaucaire."

JANE WHEATLEY will play the part of Pilate's Wife in the pageant "The Wayfarer" to be seen at the Madison Square Garden on December 15.

BILL DOOLEY will open soon on the Loew circuit.

FRED DUPREZ, the American comedian now in England in "Mr. Manhattan", will return to New York early next year with a new act by James Madison.

EDMUND ELTON has been engaged for the William Anthony MacGuire play to be produced by G. M. Anderson.

WALTER WILSON has been engaged by the Shuberts for "The Mood of the Moon".

BEATRICE COLLINETTE, an English dancer, will replace Ella Danaher in "See Saw" when the piece takes to the road next week.

EDITH KING joined the Clifton Crawford show, "His Lady Friends," last week, on a days notice, as one of the principals.

BERT LA MONT has joined the International Sporting Club, as a patron, and subscribed for some of their bonds.

EDDIE LIVINGSTON is back at his desk again after a weeks absence due to an operation on his throat.

Signor S. CUDIA, of the Metropolitan Opera House, is staging a new rance spectacle for Paul Durand, which will have an ensemble of fifteen people.

ROY LUKENS, formerly of the "Four Lukens," has organized a new casting act in which he himself appears. It is known as "The Four Aces."

ARNOLD GRAZER and MYRTLE LAWLER in their new song and dance revue, have been routed over the Loew Time for an extended tour.

MURRAY LESLIE, singing comedian, has been given a route by the Loew office.

"THE DELIGHT GIRLS," singing and dancing act, has been booked for a tour of the Loew houses.

JACK HALLEN is being featured in a new act called "The Love Race" which has just been routed over the Loew time.

CHANNING POLLOCK has been elected by the Friars to fill the unexpired term of John J. Gleason, as Dean.

CARL RANDALL, the dancer, who left New York recently for Paris, where he is to stage several revues and dances, has arrived there safely and has begun work.

MAX LOWE is to go to London as representative for M. S. Bentham. He will make his offices with George W. Foster.

WALTER SCOTT has been elected by the Friars to act as Governor, filling the unexpired term of Arthur Hamerstein.

BLANCHE TOMLIN arrived in New York last week from London. She is to sing the leading female role in "Monsieur Beaucaire."

ABOUT YOU!! AND YOU!! AND YOU!!

ROONEY AND BENT, Vie Queen and Co., The Creole Fashion Plate, Imhoff Conn and Correene, James C. Morton and Company, Dotson, and Ramsdell and Dayo were on the bill of the Sunday night concert at the Manhattan Opera House last Sunday.

CORNELIA P. LATHROP is doing the press work for Adolph Klauber.

BEATRICE COLLINETTE made her American debut in Henry W. Savage's "See Saw" on Saturday afternoon. She is an English dancer who was a protegee of Sir Herbert Tree.

BERNARD GRANVILLE, Howard and Clark, The DuFor Boys, Blossom Seeley, Williams and Wolfus, and Bennett and Richards were on the bill of the Sunday night concert at the Century last Sunday night.

HARRY SOTHERN, a nephew of E. H. Sothern, is to be seen in the cast of "There's a Crowd," when it opens at the Cort Theatre.

JULIE HERNE has been engaged for the role of Anna in "The Night Refuge," by Maxim Gorky, with which Robert Whittier is to open the Russian drama season at the Longacre Theatre.

LEON ERROL sailed from England last week and will appear in a new Ziegfeld production upon arrival in this country.

ULY S. HILL has been appointed general manager of the Proctor Theatres in Albany.

ARTHUR and ROSE BOYLAN have been engaged by Matt Grau to appear in a new revue to open in New Orleans.

MAY RUBINI, formerly of the team of Rubini and Martini, will soon appear in a new novelty single on the big time.

HOWARD KYLE by unanimous consent, was elected to the second vice-presidency of the "Fidos," which held its meeting last week at the Gaiety Theatre.

CAMPANINI, Director General of the Chicago Opera, is in the hospital as the result of a nervous breakdown.

HENRY BROWN, o Brown, Bartell and Wesley, has been examined by Dr. Ernest H. King, a Government physician, of 240 West 73d Street, who ordered him to stop work immediately. The act will continue without him for the remainder of the season.

ALBERT HAYES, formerly press agent for the Veal Brothers shows, will open a museum in Atlanta, Georgia, the first of the year.

The Ewart Twins have cancelled their vaudeville booking in order to open a dancing school in Terre Haute, Ind.

AL G. FIELDS who has been seriously ill, has recovered sufficiently to be about and rejoins his show in Terre Haute on Dec. 4.

Mr. and Mrs. WOLFORD (Queenie Dunaden) received a baby boy on Nov. 21.

DOROTHY TIERNEY has been engaged for "My Golden Girl," the new Victor Herbert operetta.

WILLIAM JOSH DALY has been engaged as business manager for the Robert Denning Company.

HELEN VAN HOOSE, last season with "The 13th Chair," has been contracted for the same play in her old role for 32 weeks.

BELMONT AND WILSON, the vaudeville team, have opened a dancing academy in Trenton, N. J., under their real names of Charles B. Ritter and Clarence Wilson.

OTTO GORITZ received his alien passport last week.

WILLIAM B. FRIEDLANDER is writing the music and lyrics of "Caught In the Rain," which was once used by William Collier.

ROSE MORRISON and WALTER EDWIN, formerly with "Dark Rosalind," have been signed for the cast of "Sunshine".

BILLY BEECHER has dissolved his producing partnership with Robert Haines and has in preparation a new act with seven people and a jazz band.

HARRY KLINE, after an absence of several months on the Pacific Coast as general manager of Universal City, returned to New York last week and it is rumored will return to Dillingham.

CLARA TICE, canceled two engagements last week when she quit the "Greenwich Village Follies" and announced that she had broken her engagement to marry Bobby Edwards.

MARTY WARD and ANN MAYO have been booked by the B. F. Keith Vaudeville Exchange and opened at Holyoke, Mass.

FOSTER McSWAINE will manage the new theatre in construction at Oklahoma City, Okla.

PEARL WESTON filled in for Dolly Davis, the soubrette with "Broadway Belles" during the latter's illness in Worcester.

H. P. GENTRY will continue to be the general manager for the Selis-Floto Circus next season despite rumors to the contrary.

GEORGE GATTS returned from Chicago Monday and began casting his new production "The Katzenjammer Kids."

LORA HILL has been engaged by George Gatts for an eastern "Daughter of the Sun" company.

MARJORIE DAULTON has been added to the cast of "The Revelations of a Wife."

EDWARD C. BEATTY is General manager of the Butterfield circuit and not Harry Earle as was recently reported.

EMMA DUNN, who created the role of "Angile" in "Old Lady 31," is on her way to the coast to portray the same role in Screen Classics production of that play, in which there will be an all star cast.

MARGUERITE SEVERN has been added to the cast of "Linger Longer Letty."

IRVING PICHEL has been engaged by the Shuberts to stage "The Mood of the Moon."

FREDERICK HOFF is now musical director of "Nothing But Love."

MAX FERDINAND TRANKNER has filed suit for divorce against Pauline Rachman Trankner, alleging desertion.

ELEANOR ROBSON (Mrs. August Belmont) will read the special scripture lesson at one of the Sunday services in St. George's Episcopal Church in the near future.

CASEY and Ackerman will open on the small time soon in a new novelty sister act.

EDDIE POWELL and Joe Worth will do a new black-face act.

ROBERT HEARD has brought action for divorce against Sylvia Heard.

MISS DUPRE, of De Rue and Dupre, fell and sprained her wrist while playing Toronto, recently.

ERIC ZARDO was compelled to cancel Cincinnati and Louisville because of illness and was filled in for by Billy Shoen.

PIERCE KEEGAN, of Keegan and Edwards, in the "Follies," was out of the cast for a few days last week visiting his mother, who was ill in Cleveland.

ELLIS ANTKES was married to Sophie Rosenthal on Nov. 26.

DELLA HAYDEN, for the past three years in the publicity department of Famous-Players, was married to William Guggenheim in Chicago last week.

RONALD ROSEBRAUGH, who plays the juvenile role in Emmet DeVors' act, has had his name changed to John Sterling.

WILLIAM A. PAGE has just sold a new play called "The Hope of The House" to the Frohman Amusement Corporation. Jack Sherrill will star in the piece, to be produced soon.

OLIVE WALKER has been booked with "The Follies of the Day" to understudy the principal women.

MAUD POWELL, the violinist, while appearing in St. Louis last week, collapsed on the stage of The Odeon Theatre, after completing her repertoire. She was rushed to the Bates Hospital.

LENNOX PAWLE, John Clarke, Spencer Trevor, Robert Parker, Ivan Servais, Marion Green and Blanche Tomlin will be seen in the cast of "Monsieur Beaucaire" when it is produced here.

WALERT S. WILLS was married on November 15th, while in Denver.

CLARK'S HAWAIIANS have been booked for a tour of the entire Loew Circuit.

MILTON S. HARRIS, in advance of the Southern "Under Orders" company is back in New York, A. H. Woods having called the show off the road.

ROSE NIBUR and AURIEL LUTZ, two dancers formerly with the Isadora Duncan troupe, have opened a dancing school in New York, and are out of show business for the present.

BRISCOE and AUSTIN are breaking in a new act written for them by James Madison.

FRANK FOLSOM, who was out ahead of "Fiddlers Three," has organized his own dramatic company, which is presenting "Thou Shalt Not," on the road.

SYBIL VANE, now playing the Orpheum Circuit, is engaged to marry Leon Gonique.

BURLESQUE

"KNOCKING" OF SHOWS MUST STOP

GALLAGHER ISSUES LETTER

Agents, managers and all other persons connected with the circuit must stop "knocking" shows, according to an order sent out last week by General Manager George W. Gallagher, shortly after he took office as an official of the American Wheel. A close tab will be kept in the future and Gallagher says that reports of "knocking" will be dealt with very severely. Following is the letter, as sent out:

Dear Sir:

There seems to be a happy faculty among the managers and agents on the American Burlesque Wheel to knock the show either behind or in front of them. In fact it has come to the attention of this office that in many instances the attraction then playing, when asked by the house manager, "How is next week's show?", will come back with the reply that "Oh it is not so good, or it is a rotten show", or some other knocking phrase, which leaves a bad taste in the house manager's mouth. This, I know personally has happened in several instances, and we want it stopped at once.

If you cannot say a kind word for the attraction behind you or ahead of you, don't say anything. A close tab will be kept on this in future and any reports coming into this office will be dealt with accordingly. It should be our aim to boost one another, and each others' shows, as this is the particular line of business that we are now making our bread and butter by. So, gentlemen, please govern yourselves accordingly. Yours truly.

MIDGIE MILLER RETURNS

Midgie Miller returned to New York from London last Saturday morning. She arrived in Portland, Maine, the day before.

Miss Miller was under contract for a six months engagement in London, but worked only seven days at the finish of the first revue. Her contract also called for a Paris engagement and run for ten weeks, with an option of six months, which the managers took up. She was to work in London according to her contract, but they wanted her to work in the Province and she refused. She received her salary each week but did nothing until a week before her contract ran out.

BILLY WATSON SICK

Billy (Beef Trust) Watson, was taken ill while playing the Cohen Theatre, Newburgh, on account of the cold stage. His undertudy had to play his part.

PRIMA DONNA QUITTING

HACKENSACK, N. J., Nov. 29.—Katherine Pearl, prima donna of the Al Reeves Show, will give up the lease on her home in this place the first of the year and will move to Morristown with her family. It is said that Miss Pearl will in all probability retire from show business at the close of this season to marry Capt. Andrew Silver, of the 64th Division.

ROSE WANTS NEW TRIAL

NEW ORLEANS, Nov. 27.—Attorneys for Lew Rose, manager of the Dauphine Theatre, who several weeks ago was found guilty of permitting lewd dancing and conducting a disorderly house on the stage of his burlesque theatre, have been given a few days grace to file a motion for a new trial.

The time limit of fifteen days expired Tuesday, but Judge Arthur Landy extended the time. Rose probably will be sentenced this week. In the event of the court refusing to grant a new trial, the burlesque manager's attorney's will appeal the case to the supreme court.

PLAYED TO \$5,000

PHILADELPHIA, Pa., Dec. 1.—Stone and Pillard last week broke all records for the Bijou this season. They did over \$5000. The previous record was less than \$4000 held by the Edmund Hayes Show.

WATSON DOES \$3,000

POUGHKEEPSIE, N. Y., Dec. 1.—Billy Watson's "Parisian Whirl" did nearly \$3000 in three days at Cohn's Theatre, a record for burlesque here.

NOW OWN THE YORKVILLE

Hurtig and Seamon, who own two-thirds of the Yorkville Theatre, on East 86th Street, purchased last week from the estate of Sadie Hurtig, the other third.

LA VAN TO CLOSE

Harry S. La Van will close with Al Reeves Big Show at the Casino, Brooklyn, next week.

SHOWS ADD TO CASTS

The following performers last week joined different burlesque shows:

Harry Condaire with "Oh, Frenchy", replacing Jules Jacobs, The Biff Bang Trio with the "Blue Birds", Eugene West at Kahn's Union Square, replacing Jack Gibson, Tenny and Austin with Pat White Show, replacing Letford and Simons, Sadie Rose at Kahn's Union Square, replacing Grace Seymour, and Grace Tremont, with the "Monte Carlo Girls", replacing Kitty Warren, who leaves to be married. All were placed by Ike Weber.

Lydia Jopsy and Roy Sears joined Harry Hastings Big Show, Jack Dillon "Oh, Frenchy", Mr. and Mrs. Falotico and Ray King the "Bathing Beauties", Elliott and Elliott, Victoria Kaye, Walter Mann and H. A. Saunders the Folly Stock Baltimore, Tom Robinson, Graham and Randall and Spear and Swartz with the Gayety Stock, Philadelphia, and Perry and Elliott and Bert Scott with the Dauphine Stock, New Orleans. They were placed by Lew Redelsheimer.

VIRGINIA WARE MARRIES

WATERBURY, Conn., Nov. 28.—Virginia Ware of the "Best Show In Town", playing the Jacques Theatre this week, was married to Robert Edmond, a salesman, of Hartford, Thanksgiving Eve.

OPERATE ON DOT BARNETT

Dot Barnett (Mrs. Mike Kelly) soubrette of the "Cabaret Girls", was operated on at her apartments in the Longacre Hotel last Friday. The operation was a success and the patient is recovering rapidly. She will be out again next week. Margaret Wood is playing her part in the show.

NEW AMERICAN OFFICERS GO INTO OFFICE

WILL BUILD UP CIRCUIT

All the recent changes reported in the "Clipper" as having taken place in the directorate and executive offices of the American Burlesque Circuit, became an actual fact last week when a special meeting of the officers was called and the changes made a matter of record.

At this meeting, the resignations of George Peck, as president and a director of the circuit, was received, as was the resignation of William V. Jennings as secretary and treasurer. Charles rFanklyn, director of the circuit also resigned.

After the resignations were passed upon, the following officers were elected. I. H. Herk, as president, to succeed George Peck, George W. Gallagher, as treasurer and general manager, to succeed Jennings. The board of directors are now I. H. Herk, George W. Gallagher, "Doc" Lothrop, Judge Muller, Sam Levy and Warren B. Irons. The directors elected are Gallagher, Irons and Levy. Nathan Burkan is secretary. John P. McSweeney, who resigned his position last week with the Columbia Amusement Company, has been appointed auditor of the American.

President Herk, who took office at once, made an announcement that it was the intention of the officials to do away with the present weak spots on the circuit and supplant them with god houses. They are also going after the shows that are not up to standard and everything will be done to put shows in the proper shape, so that they will meet the requirements the circuit will call for.

Another meeting of the Board of Directors will be held Friday of this week.

PLAN BIG ENTERTAINMENT

A big entertainment by the Burlesque Club, will be held in the club rooms Saturday night, for which great preparations are being made. B. F. Kahn, treasurer, will have erected at his own expense a portable stage, with scenery and curtain, so that his entire company can present a part of this weeks show. There will also be a number of other acts to entertain. There will be refreshments.

LOU SIDMAN RESIGNS

At a meeting of the Burlesque Club held in the rooms last Sunday, Lou Sidman resigned as secretary in order to accept the management of Gallagher and Bernstein's "Bathing Beauties". Harry Rutter was elected in his place and took office at once. Thirty-two new members were received at this meeting.

MINSKYS ADVANCE PRICES

The Minsky Brothers have advanced the price at their National Winter Garden to seventy-five cents top for the matinee and a dollar top at night. Sue Milford opened at that house last week. Ruth Rolling has closed.

WEINGARTEN'S SHOW WELL COSTUMED SHOULD BE WINNER

I. M. Weingarten has given us a new Star and Garter show this season which includes new scenery, costumes, several novelties, three new principals and plenty of light effects. He calls the first part "La Belle Parée" and it is in three scenes.

The burlesque is called "Putting It Over." In this there is lots of comedy, pretty girls and handsome costumes to be seen.

Ray Read and Charles Burns are the comedians. These two boys were with the show last season and both have improved greatly in their work. Neither depends on misfit clothes to get laughs, but works hard all through the performance. Read does Irish. He is a good "mugger," his dialect is funny and he is amusing. Burns, a fast Hebrew, makes a good impression, his style of work differing from others in his line.

William Bovis is doing "straight." He is a tireless worker, a neat dresser and can talk.

Bert Hall does a French role and carries it out well. He also works "straight" in several parts of the show. He makes a good appearance. Howard Paden, a dancing juvenile, is a new member and fits in very nicely. He dresses well and looks the same.

A really pretty and attractive prima donna is Florence Darley, who was a decided success at the Columbia Monday afternoon with all her numbers, which she rendered exceptionally well. She was in good voice, read her lines nicely and displayed beautiful gowns. She is the style of prima donna patrons like.

Klara Hendrix, whom we have not seen in burlesque for several years, breezed right into favor as the ingenue. This lady is unusually pleasing to look at, has a pretty form, can read lines and knows how to put a number over for encores. Her costumes are bright and in good taste. She registered a success at this house.

A bright vivacious and shapely little soubrette is Chubby Drisdale, who just dashed out and put her numbers over with a bang. Dancing and singing is fun for her and that's why they like her in burlesque. She smiles prettily and won her way right over the foot lights. She also wears dainty dresses of a pretty color scheme.

Pauline Hall is in several scenes and does very well. But in a specialty, she shows her real worth.

The first part is mostly specialties, numbers and bits, well interwoven. Miss Darley and Will Bovis offered a neat duet early in the show that was well received.

The "bomb" bit was well done and went over nicely as offered by Read, Burns, Paden, Bovis, Hall and the Misses Drisdale and Hendrix.

The "Honesty Is the Best Policy" bit won favor the way Burns, Read, Paden and Miss Darley got it over.

Burns, in a talking specialty in one, went over very well. He has good material and knows how to sell it. It is rather difficult for anyone to get an act of this order over at this house. But this boy did, and they liked it.

Miss Hendrix, in a dress suit, offered a singing specialty with Miss Drisdale that registered. Both girls looked well and put the number over right.

The "Scotch" bit was amusing as presented by Read, Burns, Bovis and Miss Darley.

Bert and Pauline Hall, in a specialty, opened with a song which finished with a neat dance. As an encore, they offered society dances most gracefully.

Florence Darley followed with a singing specialty, in which she offered two numbers. Her French number "Oul Oul Marie" was never sung better at this house. She offered it very artistically and as the writer of the song most certainly wanted it sung. This lady has improved in both her work and appearance since we last saw her.

The "Agreement" bit pleased as offered by Bovis, Read and Burns. The boys worked it up well.

Klara Hendrix, in a singing specialty, was another hit. Her number was offered in a rich contralto voice, seldom heard at the Columbia and her way of getting a number over is original.

Weingarten has a good looking lot of girls in the chorus and has spared no expense in costuming them. The dresses are pretty in design and color. The numbers have been well staged and the girls work nicely in them. The scenery is bright, glittering in colors, and pleasing to the eye.

The Star and Garter Show has a good cast of principals, pretty girls and everything to make it a winner for its owner. Sid.

(Continued on Pages 27 and 31)

MELODY LANE

GEO. FRIEDMAN STARTS HIS OWN BUSINESS

Excellent Location and Finely Equipped Offices Opened. Quarters Packed With Friends

George Friedman's music publishing offices at No. 165 West 47th Str. were thrown open to-day. Not for the transacting of business, but just to give the music man's many friends an opportunity to look over his finely equipped plant and to give them the chance to grasp his hand and wish him the greatest success in his new undertaking. From eleven in the morning until late afternoon the rooms were packed with people prominent in the theatrical and musical world, all of whom expressed the greatest admiration for the model establishment and unhesitatingly predicted an instantaneous success for the new publisher.

No business was transacted during the entire day, just a fine time was enjoyed by all. There were cigars for the men and dainty souvenirs for the ladies, who were if possible even more enthusiastic than the men.

The new Friedman offices are located in the very heart of the theatrical district and occupy three entire floors in a modern building. The first floor is given over to Mr. Friedman's office and the professional rooms, seven in number, all well lighted and ventilated and with a window in each. The rooms are large and open off a good sized reception room. Jimmie McHugh, the professional manager, also has an office on this floor.

The second floor will be occupied by the bookkeeping and executive offices with a large and well arranged shipping room in the rear. The third floor has been fitted up in the front for the arrangers with rest and recreation rooms in the rear. There is a smoking room for the men and a lounging room for the women, finely fitted up and with each is a dainty white tiled bath room.

George Friedman has had a long and varied experience in the music business, commencing in the jobbing end, then going as manager of a string of retail stores owned and controlled by a combination of publishers and followed this by becoming business manager of one of the big popular publishing houses. His next and last position was that of general manager of the McCortly & Fisher Co. retiring from that firm to embark in business for himself. Mr. Friedman has met with success in all his previous positions, and at the head of his own business where he has surrounded himself with a capable and efficient staff he should soon take a prominent place among music publishers.

"VAMP" IN ED. WYNN SHOW

"The Vamp," the big Leo Feist Inc. novelty song hit is scoring a big success in the new Ed. Wynn show.

SKIDMORE HAS NEW HIT

Will E. Skidmore, professional manager of the Skidmore Music Co. who several weeks ago sold for his firm the song "Can't Get Lovin' Where There Aint Any Love," has released a new one which he says is the biggest blues success ever issued by his firm. It is called "Never Let No One Man Worry Your Mind" and Skidmore says it is the best number of the kind ever published.

COOK A HIT WITH "SWEETIES"

Jack Cook, who is now on the Orpheum time is scoring a big hit with the new Harry Van Tilzer song, "They're All Sweeties."

"PICKANINNY BLUES" READY

The McKinley Music Co. has released a new high class ballad entitled "Pickaninny Blues" by Harold Frost and F. Henry Klickman.

WEST IN BURLESQUE

Eugene West, the songwriter, has gone into burlesque and this week is appearing as straight man with the Ben Kahn Union Sq. company.

"KITTY KELLY" RELEASED

"Pretty Kitty Kelly," a new song of the famous "Annie Rooney" type, has just been released by the A. J. Stasny Co. It is a typical Irish waltz number and is by Harry Pease and Ed. G. Nelson.

ARRANGER PLACES SONG

Lester Stevens, for the past six years musical director for Bert Levy's Princess theatre and arranger for the Feist San Francisco office has just completed a song Fox trot ballad entitled "The Time Will Come" with words by Maurice Gunsby. It has been accepted for publication by the Leo Feist Inc. house.

"BEAUTIFUL NIGHTS" SCORED

"Beautiful Nights," a new waltz song recently released by Chas. K. Harris is being featured by many of the best vaudeville singers. Lillian Herlein and Ida Brooks Hunt are two of the latest to put it on and both are meeting with much success with it.

HOWARD HAS NEW SONG

Joe Howard has just completed a new song entitled "Look Out For the Big Barshee." Chas. K. Harris will publish it.

VINCENT SONGS FEATURED

Boss Gornsin's Novelty Syncopaters have become a feature at Reisenweber's and are making quite a hit with two of Nat Vincent's numbers. One written in conjunction with Leon Flotow entitled "Daa-de-Dum" and the other written with Blanche Franklyn called "I Know A Band That Needs No Leader."

LEE DAVID MARRIED

Lee David the songwriter and composer was married on Sunday, November 30th to Miss Beatrice Hoffman, a young school teacher of Brooklyn, N. Y. The couple are spending their honeymoon travelling in the South.

VON TILZER HAS BIG HIT

In "Carolina Sunshine" Harry Von Tilzer has not only one of the biggest hits of the season but one of the biggest selling successes he ever published in all his long career in the music business.

WOLFE GILBERT IN DETROIT

L. Wolfe Gilbert is now playing at the Orpheum theatre in Detroit, which makes his second week in that city. Last week he appeared at the Regent, enjoying a most successful engagement, despite the fact that he was handicapped by the painful injuries he sustained when he was thrown from his automobile in a collision the previous week.

BERNSTEIN STARTS A \$50,000 LIBEL SUIT

Sues Jos. W. Stern & Co. Claiming He Was Libelled In One of Their Trade Circulars

Louis Bernstein, the music man, has brought a suit at law against Jos. W. Stern and Edward B. Marks, co-partners in the music publishing firm of Jos. W. Stern & Co., in which he claims damages to the amount of \$50,000, alleging that he was libelled in one of their trade circulars.

The suit is an aftermath of the dispute several months ago between Stern & Co. and Bernstein over the publication rights of the song "Dixie Is Dixie Once More." Both firms published a song of that name, Stern & Co.'s being by Leo Turner and James Carp, while the Bernstein song was by Tracy and Pinkard. The matter of the song's ownership was brought before the Music Publishers Protective Association and finally after trial was settled. The songs themselves, as usually is the case with conflicting numbers sunk into oblivion in so far as wide popularity is concerned and while both received considerable mention while the conflict was on, little has been heard of the number since.

At the time the conflict was on Stern & Co. sent out a circular in which mention of the number was made and which also contained some statements which Bernstein evidently construed as a libel. He thereupon consulted attorneys, Messrs. House, Grossman & Vorhaus, who drew up the papers and started the \$50,000 action.

The Stern & Co. attorneys have not as yet filed their answer so there can be only speculation as to when if ever the suit reaches the trial court.

If that time ever should come, one thing is certain, there will be a record breaking attendance.

HARRY DE COSTA WITH FEIST

Harry De Costa, the pianist and composer, has joined the professional staff of Leo Feist Inc. His professional work will probably be of but short duration as he is planning to re-enter vaudeville as the accompanist for Adele Rowland.

MISS BERMAN WITH ART MUSIC

Miss Augusta Berman, for several years in the Harry Fitzgerald office, is now with the Art Music Co.

GOODWIN WITH GILBERT

Harry Goodwin, who has been with Jos. W. Stern & Co. since his return from France a few months ago, assumed the duties of advertising and publicity director for Gilbert & Friedman Inc. this week. Goodwin held a similar position with Gilbert up to the time he entered the army, early in 1918.

NEW GILBERT SONG READY

"That Beloved Mother of Mine," a new song by Wolfe Gilbert and Edna Wirginis, based on a new Robertson-Cole photoplay-feature is now ready. Despite the alliance with the film the song is in no way dependant upon the picture for success. It is already being sung by many well-known singers.

FEIST OPENS IN PROVIDENCE

Leo Feist Inc. has opened a branch office in room No. 511, Caesar Misch Building, Providence. Walter Part is in charge.

IMPORTANT MEETING CALLED

An important meeting of the members of the Music Publishers' Protective Association has been called for to-night (Wednesday) at the offices of the association in the Columbia Theatre building. Only the heads of firms are to be admitted and an important matter in connection with the music roll end of the music business is to be taken up.

The meeting was called as the result of a request from Lee Roberts, the composer and Vice President of the Q. R. S. roll manufacturing company, that the organization meet President Plechter of the Q. R. S. Just what questions are to be taken up are purely matters of speculation but at present there are some big matters developing in the music roll end of the industry, which during the past year has grown wonderfully. The word roll business, a department of comparatively recent origin, has grown to enormous proportions and the Q. R. S. company has in this end of the business alone amassed a fortune in a few short years.

The word roll is in a different position than the ordinary roll or even phonograph record as the copyrighted words can be restricted and the exclusive rights disposed of to such firm or company as the copyright owner elects. This gives the recording concern that purchases the rights from author or owner a monopoly in so far as that particular composition is concerned and that fact is giving music publishers a subject for considerable thought these days.

Some big events are shaping in the music business these days and the music roll end is at present right in the limelight.

WITMARK SONGS AT PALACE

Last week, next to closing, on one of the strongest bills ever presented at The Palace Theatre, The Creole Fashion Plate, registered one of the biggest double header hits of his career—the first for himself—the second when he sang, and by the way, its first hearing at this theatre, "Let the Rest of the World Go By," the latest by those well-known writers, Ernest R. Ball and J. Keirn Brennan.

According to the reception it received, it is destined to go over for one of their greatest sellers and as far as the Creole Fashion Plate is concerned, it is sure to remain one of the outstanding features of this artist's repertoire.

Besides the above he is also introducing "California Nights," a delightful novelty song, of which he is co-author. Both are published by M. Witmark & Sons.

BERLIN TO RESUME TOUR

Irving Berlin, the songwriter and publisher, who was booked for a twenty weeks' vaudeville tour, which he cancelled after the second week is going to make a second try at the two-day game. He will open on Monday, Dec. 15th, at the Royal.

NOT THE SAME MILLS

Jack Mills, the music publisher, announces that the Irving Mills that recently joined the Jos. W. Stern & Co. staff, is not the Irving Mills that is connected with the Jack Mills Inc. music house. Irving Mills of Jack Mills Inc. is the brother of Jack and is now on his way east after a successful business trip to the coast.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

Bishop of London Heads New Licensing Movement

**Purpose of Agitation is to Eliminate Managers of Smut Shows and Prevent Crooked Managers From Escaping the Law.
Labor Ministry to Be Interested.**

LONDON, Eng., Nov. 29.—The Bishop of London is at the head of a new agitation which has been started here by a convention of all theatrical interests and the Public Morality Committee, for the licensing of all employers of actors, actresses, and kindred artists. The purpose of this movement is not to censor actors or managers, but to eliminate all the filth and scum from the theatrical world.

There are also other parties to the movement, namely, the various theatrical organizations, such as The Actors Association, Touring Managers Association, The Variety Artists Federation, and even the West End Managers Association. The movement is being given the widest publicity possible all over the country.

Sydney Valentine, Chairman of the Council of the Actor's Association, related at a recent meeting, several cases that had come to his attention, in which members of traveling revue companies and chorus girls with these companies had been misused, insulted, and left stranded by conscienceless

"managers". It is the purpose of the movement to make such actions impossible. As matters stand now, a man can take out a company, play for two or three weeks, then change his name and the name of his show. If the show fails, or if it should not meet the approval of the censors, the members of the companies are left high and dry without any means of redress. The Actors Association has tried to force these men pay what they owe, but, owing to the lax license laws, have been unable to do so.

The intention of this conference is to bring the matter before the Lord Chancellor and start a movement for legislation in this direction. If this can be done the entire power to license and suppress all shows, managers, and companies will be given to the Labor ministry which is being interested in the movement. The various theatrical associations will furnish the necessary policing forces for watching the actions of all managers, and, by this means, would assure the co-operation of all interested in bringing about a descent state of affairs in the theatrical world.

GABY TO "QUIT"

LONDON, Eng., Nov. 28.—According to reports which have been circulated here, Gaby Deslys has retired from the stage forever, except for charity performances. These rumors, however, are generally thought to be just another one of the yarns of Gaby's press agent.

It was also reported that she was about to be married, but when questioned about her future husband, she did not seem able to give much information about him, which also gives rise to the belief that her press agent has been kept busy of late.

REINHARDT

BERLIN, Germany, Nov. 29.—Last night saw the opening of Max Reinhardt's massive playhouse, considered the largest theatre in Europe with the exception of Termini's new Opera House, now in course of construction. The theatre seats 4,660 people comfortably and has a stage 141 feet deep and 128 feet wide, considered the largest in the world.

The opening spectacle was "Orestes," a Greek play, produced as originally played in the Greek. The theatre, although an inclosed auditorium, with perfect acoustics, is so lighted and has been invested with effects that give it the atmosphere of an open air amphitheatre.

MOSS MAN GO

LONDON, Eng., Nov. 29.—Percy Brunning, who, prior to the war, was billing manager and booker of the Moss Empires Limited, has given up his office position in favor of the stage. He will be seen in the music halls.

PEGGY O'NEILL GETS

LONDON, Eng., Nov. 29.—Peggy O'Neill, the American actress, whose "Peg" in "Peg of My Heart" created a stir on the other side, is to be the leading lady for Robert Courtridg's latest production "Paddy, or the next best thing."

CURZON TO JOIN EADDIE

LONDON, Eng., Nov. 29.—Frank Curzon will be associated with Dennis Faddie when the latter resumes his role of actor-manager of The Royalty Theatre. Together, they will produce a revival of "The Admirable Crichton," by Sir James Barrie.

UNVEIL IRVING MEMORIAL

LONDON, Eng., Nov. 29.—A beautiful memorial has been unveiled here and dedicated to the memory of Mr. and Mrs. Laurence Irving, who lost their lives in the sinking of The Empress of Ireland in 1914.

BEN FULLER IS HERE

LONDON, Eng., Nov. 29.—Ben Fuller, of the Fuller Enterprises, of Australia, is now in London arranging for the production of some of the best revues and dramas now in town in his theatres. He has already secured "A Love Marriage," and he is negotiating for more.

DECLARES 10% DIVIDEND

LONDON, Eng., Nov. 29.—The yearly profits report of The Variety Theatres Consolidated Ltd. for the year ending September 30th, gave as the profits for that period, the sum of \$100,000. A ten and one-half per cent dividend was declared by the directors.

WILL DO "THE RED MILL"

LONDON, Eng., Nov. 29.—Leon Pollock, Rube Welch and Larry Cebellos are interested in the production of "The Red Mill," an American musical comedy by Henry Blossom. According to reports, the piece, which was secured through J. D. Elms, of New York, is to be produced at the Hippodrome, Derby, on December 22nd, prior to a London season.

SCOTCH DON'T LIKE JAZ

LONDON, Nov. 29.—Bee aPimer and Frisco wouldn't have a chance in Scotland or Ireland, according to dance promoters who have been trying to introduce the jazz dance in both those places. Licenses have been refused at the various clubs and the strains of the jazz band have been termed "intolerable," "suggestive and indecent" by the Vigilance Association and the Dublin Recorder.

COCHRAN IS TO SAIL

LONDON, Eng., Nov. 29.—C. B. Cochran, the producer, has announced that he will sail for America on December 14th, his purpose being to hunt desirable plays and talent for London productions. Cochran, who has been enjoying success with modified French translations of Parisian hits, will try to put a crimp in his rivals by securing some very successful and promising American plays.

CENSOR MAKES TROUBLE

LONDON, Eng., Nov. 29.—"The Dear Little Devil", which Peggy rPimrose produced, and with which she was to begin the management of the St. Martin's Theatre, has put her in hot water, in as much as the censor has found fault with it and it will have to be revised before it can be shown. Allan Aynesworth is associated with Miss Primrose.

"SYLVIA'S LOVERS" READY

LONDON, Eng., Nov. 29.—Captain H. Harwood will take over the Ambassador's Theatre early in December, when Miss White's lease expires and will present a new comedy with music called "Syvia's Lovers". Bernard Rolt wrote the music to the play, which is an adaptation by Cosmo Gordon Lenox of Marivaux' "Le Double Inconstance."

DROPS AMERICAN TOUR

LONDON, Eng., Nov. 29.—So great has been the success of Lowell Thomas' travelogue, especially "The Allenby and Lawrence Travelogues", that he has been forced to postpone his American tour in order to fill some new dates in the Westend houses of London.

"CRIMSON ALIBI" OPENS BIG

LONDON, Eng., Nov. 30. (Special)—"The Crimson Alibi," from the pen of George Broadhurst, American author-manager, opened here last night, and was accorded a wonderful reception. The play is an extraordinary mystery play. Broadhurst himself superintended rehearsals. In the cast of the piece was Joan Webster Brough, daughter of Sydney Brough and Lizzie Webster.

JOE COLLINS HAS NEW PLAY

LONDON, Eng., Nov. 29.—Robert Evett is to produce a new play shortly called "Our Peg", in which Jose Collins is to be featured. The play is from Charles Reades "Peg Woffington" and "Masks and Faces". The libretto has been written by Edward Knobloch, Captain Harry Graham wrote the lyrics and the music is by Fraser Simson. Oscar Achse will take care of the staging and will have in his cast Bert Coote, Vernon Davidson, Julius Knight, Tom Shale, Alice Russon and Jessie Lonnen.

GROCK SAILS FOR AMERICA

LONDON, Eng., Nov. 29. (Special)—Grock, the famous French clown, set sail today, aboard the Carmania, for New York, where he is to appear at the Palace. Percy Reiss, of the N. Y. A., his sole agent, is accompanying him.

CONTRACTS CAUSING TROUBLE

LONDON, Eng., Nov. 29.—It is apparent that the settlement between the Actors Association, the Theatrical Managers Association, and the Touring Managers Association, was not as peaceful as it first seemed, for now comes a rift in the clouds that pretends anything but peace. In fact it looks as if a storm were brewing.

The cause of all the commotion is the schedule of clauses in the new Actor-manager contract, which goes into effect on December 22nd.

The majority of toting artists, upon finding that the new contract got them nothing more than they already had, immediately began sending letters and telegrams of disapproval to the Council of the Actors Association, voicing their sentiments rather strenuously. To cap all this, there comes from the Touring Managers Association and the Theatrical Managers Association, notice that the contract must be totally reconsidered. Consequently matters are in a somewhat chaotic state, waiting the final outcome of the issue.

There is no doubt but that a referendum will be taken among the actors to determine their position in the matter. Should the majority decide that the new contract is undesirable, a new fight between the two organizations will undoubtedly take place. Should the Council of the Association declare the schedule of clauses, in effect as a contract, there will be a rupture in the organization, for many sub-organizations of provincial actors have voiced their sentiments in favor of secession, if there be no improvement in the general state of affairs.

The chief cause of most of the dissatisfaction lies in the difference between allowances made for rehearsals, notices, layoffs, and the like, in the touring contract and the west end actors' contract.

This is considered by most of the members as unfair, and consequently, they are sending in their protests on the matter. Some have even refused to pay further dues until the matter has been satisfactorily arranged.

The meetings of the Association have continually refused full powers to Sydney Valentine, chairman of the Council, for arranging a settlement, insisting that the matter should be discussed and voted upon by the entire membership at a mass meeting held for the purpose. This has not been definitely decided upon as yet.

TO DO "TREASURE ISLAND"

LONDON, Eng., Nov. 29.—A production of Robert Louis Stevenson's famous story "Treasure Island" is being planned for Christmas, to replace the perennial production of "Peter Pan." Herbert Jay is planning the production at The Kingsway. The piece was first produced in New York at the Punch and Judy Theatre seven years ago.

"VERY IDEA" GOES ON TOUR

LONDON, Eng., Nov. 29.—"The Very Idee," an American play produced over here by Albert DeCourville, which was forced out of The St. Martins because of another contract for the house, has been put on tour for a month, with H. Easton Pickering in the leading role, as he was in the St. Martins.

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Waiting For The Tide To Turn

Words and Music by
JACK MAHONEY
and
ALLAN FLYNN

Marcia

VOICE

Will-ile Wal-ker was a cor-ker, pad-dle, his ca noe. He had a nice one.
Will-ile wait-ed, hes-i-ta-ted, he would not make haste, One arm would go to

too, And late and earl-y with some girl-le, Up the riv-er he would pad-dle, way a-round the waist. And then he'd squeeze her and he'd tease her; She'd say "Dear-ly, don't sit near me in this small ca-

bend, And in some sha-dy spot the trip would end, "Well float back with the noe, You can-not fond-le me and pad-dle, too." He'd an-swer, "I won't

tide" he used to say, The girl-lee nev-er knew the tide turned twice a day.
let that in-ter-fer-e, For I can throw the pad-dle in the riv-er, dear."

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AL COMEDY SONG?

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eases for male and female and any kind of a double version you may desire.

CHORUS

He'd al-ways wait a lit-tle while for the tide to turn, And he'd keep some girl-ie wait-ing
He'd al-ways wait a lit-tle while for the tide to turn, And he'd keep some girl-ie wait-ing

too. — And ev-'ry moth-er's daugh-ter was cra-zy for the wat-er, Once they took a lit-tle
too. — A kiss-ing a - gi - ta - tor, he was a wil-ling wait-er, But no one could give him

trip in his ca noe, — When he had a chance to hug, why, he would nev-er hug the shore, That
tips in his ca noe, — When he had a chance to hug, why, he would nev-er hug the shore, That

was a les-son they all had to learn; — And if he took a girl out Sun-day, She'd be
was a les-son they all had to learn; — And ev-'ry milkman's pret-ty daught-er, Beat her

right back there on Mon-day, Wait-ing for the tide to turn. He'd al-ways turn. — A
fath-er to the wat-er, Wait-ing for the tide to turn. He'd al-ways turn. — A

DOUBLE VERSION—Two Girls

A—Willie Walker is a corker paddling his
canoe,
B—I've heard of Willie, too,
A—He's always wooing when canoeing,
B—He spends his time on the river, but
that's all he'll spend,
A—And in some shady spot the trip will
end,
B—He always comes back with the tide they
say,
A—But just remember that the tide turns
twice a day.

Chorus

A—He always waits a little while for the
tide to turn,
B—And he keeps some girlie waiting, too,
A—A kissing agitator he is a willing waiter,
B—But no one can give him tips in his
canoe,
A—You won't need a watch or compass,
take a calendar along,
B—That is one sport I'd never care to learn,
A—And he will teach you more of wooing,
B—Than he will about canoeing,
Both—Waiting for the tide to turn.

DOUBLE VERSION—Boy & Girl

B—Have you ever seen me in my little red
canoe?
G—I've heard a lot of you,
B—It is a dandy and it's handy,
G—I'm so nervous when canoeing, and I'll
warn you now,
B—But I will never rock the boat I vow,
G—Why do you keep the girls away so long?
B—I have to anchor when the tide is very
strong.

Chorus

B—I always wait a little while for the tide
to turn,
G—And you keep some girlie waiting, too,
B—I know you'll like the water like ev'ry
mother's daughter,
G—Do you have to pay a tax on your canoe?
B—When I get a chance to hug, of course
I'll never hug the shore,
G—That is one sport I wouldn't care to
learn,
B—And I will teach you more of wooing,
G—Than you will about canoeing,
Both—Waiting for the tide to turn.

Extra Catch Lines

A—Once my old daddy said I did right,
B—He stands on the bridge at midnight,
A—They say each boy has sold his fillover,
B—Now I see them Ford the river,
A—The girlies have gained lots of know-
ledge,
B—I hear they have closed the college,
A—I have met all the small town peaches,
B—Now they say you comb the beaches,
A—One day a Joy Line steamer stranded,
B—One girl at a time you landed,
A—And many old maids' hearts would
quiver,
B—Up around the (local) river.

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DRAMATIC and MUSICAL

"RISE OF SILAS LAPHAM" NEW THEATRE GUILD PLAY, RATHER WEAK

"THE RISE OF SILAS LAPHAM"—A comedy in four acts by Lillian Sabine, adopted from the book of the same title by William Dean Howells. Produced at the Garrick Theatre by The Theatre Guild, Inc. Tuesday evening November 25, 1919.

CAST

Silas Lapham.....James K. Hackett
Nanny Hubbard.....Milton Pope
Persis Lapham.....Grace Henderson
Katie.....Nel Hamilton
Milton Rogers.....Henry Stillman
Penelope Lapham.....Marjorie Vonnegut
Irene Lapham.....Grace Knell
Tom Corey.....Noel Leslie
Anna Belingham Corey (Mrs. Bromfield Corey).....Helen Westley
Bromfield Corey.....Walter Howe
Nanny Corey.....Mary Blah
Lily Corey.....Grace Ade
Edith Kingsbury.....Mildred Keats
Mrs. Henry Bellingham.....Neil Hamilton
Charles Bellingham.....Richard Abbott
Mrs. James Bellingham.....Sara Enright
James Bellingham.....William Nelson
Mrs. Sewell.....Erskine Sanford
Mr. Seymour.....Robert Donaldson
Robert Chase.....Walter Gee
Mr. Dunham.....Henry Travers

"The Rise of Silas Lapham" is a play that should please all of the pure souls who have been pleading for plays without beds or bedroom chatter. The only reference to a bed in this play is made by the estimable Mrs. Lapham in the last act, when she remarks that she is glad to be living in Lumberville now and sleeping at a party given by the Coreys, Silas in her soft feather bed. Hardly is there a soul who could take umbrage at the reference to what seems to have become the dramatic root-of-all-evil. In fact, so clean is this play, that when, in the third act, at a party given by the Coreys, Silas Lapham manages to fill up on punch with the accent in it and utters the word "damn" in the presence of a clergyman, the shocked divine beats a hasty retreat from the room as a sort of rebuke to the loose-tongued Silas.

The story is an easy one to follow and remember. Silas Lapham, who, earlier in life, was a stage coach driver, is now in affluent circumstances through the "Persis Brand" paint which he discovered in life, was a stage coach driver, is now in affluent circumstances through the and manufactures. His wealth is in the neighborhood of \$1,000,000. His family consists of his wife, Persis, after whom his brand of paint is named, and two young daughters, Penelope and Irene.

All is running smoothly with Silas when, suddenly, he begins to meet with business reverses. A new house that he is building, valued at \$100,000, burns down, proving a total loss to him because he carried no insurance. He also loses a great deal of money in the stock market, and, last but not least, is on the verge of losing his paint business. Then, too, both of his daughters fall in love with the same man and, when finally the young man is about to marry Penelope, sister Irene having faded out of the affair, the patrician parents of the young man object to the marriage.

This does not suit Silas Lapham at all, which he rises to explain to Mrs. Corey, the young man's mother, in a denouement scene in the third act that was about the most interesting part of the play. There is a happy but weak ending.

James K. Hackett played Silas Lapham in a most finished manner, and he knows dramatic tricks he knows, and he knows many, to make his role a definite and dignified one. He succeeded, too. Mrs. Lapham was delightfully played by Grace Henderson. Marjorie Vonnegut, as Penelope, acted with poise and grace, while Grace Knell, as sister Irene, acted well in spots. Noel Leslie, as Tom Corey, son of patrician parents, acted his part extremely well. Others worth mentioning are Helen Westley, Walter Howe and Henry Stillman.

Philip Moeller staged the play well and Lee Simonson is to be commended for the excellent and convincing scenery and costumes he designed.

"The Rise of Silas Lapham" is an old fashioned comedy that has nothing particularly worthwhile to recommend it except its old fashionedness.

"CAESAR'S WIFE," BILLIE BURKE'S NEW PLAY, FALLS SHORT

"CAESAR'S WIFE"—A comedy in three acts, by W. Somerset Maugham. Presented by Florence Ziegfeld, at the Liberty Theatre, Monday evening, Nov. 24, 1919.

CAST

Sir Arthur Little.....Norman Trevor
Roland Parry.....Ernest Glendening
Henry Pritchard.....Harry Green
Richard Appleby.....M. P.
T. Wigney Percyval
Osman Pasha.....Frederic De Belleville
Mrs. Etheridge.....Margaret Dale
Mrs. Pritchard.....Hilda Spong
Mrs. Appleby.....Mrs. Tom A. Wise
Violet.....Billy Burke

Billie Burke returned to the stage last week in a new comedy by W. Somerset Maugham, his second of the present New York season, incidentally. The scenes are laid in Cairo and the play, true to announcement, "reveals a touch of the grim Spartan will of ancient Rome in an atmosphere of velvet softness."

As usual when Miss Burke's mood draws her back to the spoken drama, every precaution was taken so that her reappearance should be impressive. In the leading role, she had to impersonate the young bride of an elderly British official who, to complete the quotation which begins with the plays title, was above suspicion, although through three acts of the fiction, she travelled on very dangerous ground.

The principal merits of Mr. Maugham's play were the fluent writing which he put into it and the well studied character of the diplomat, and his lady. As a play, "Caesar's Wife," after all, proved very little. Few of this English authors plays do. It was the admirable staging and acting of the piece by an American company which assured it what success it may attain on the American stage.

Miss Burke's girlish impersonation added materially to her charm. There was not much indicated beneath the surface, but, outwardly, it was cleverly handled. Norman Trevor, as the diplomat, gave a praiseworthy characterization. Others who contributed toward the performance were Frederic De Belleville, Ernest Glendening, Hilda Spong and Margaret Dale.

"ROSE OF CHINA" LIKELY TO BLOOM ON B'WAY FOR LONG TIME

"THE ROSE OF CHINA"—A musical comedy in three acts, book by Guy Bolton, lyrics by P. G. Wodehouse, music by Armand Vecsey. Presented by Comstock & Guest at the Lyric Theatre, Tuesday evening November 25, 1919.

CAST

Dum Tong.....Paul Irving
Ton Ka.....Louise Brownell
Ling Tao.....Jane Richardson
Fing-Fang-Lee.....Stanley Ridges
Tao Ling.....William H. Pringle
Tommy Tilford.....Oscar Shaw
Wilson Peters.....Frank McIntyre
Polly Baldwin.....Cecil Cunningham
Priest.....Leo Dwyer
Chung.....Thomas E. Jackson
Grace Hobson.....Cynthia Pero
Mrs. Hobson.....Edna May Oliver

With two Oriental pieces playing along Broadway, "The Rose of China", the third of the current list, which blumed forth at the Lyric Theatre last week, judging from the applause it received, bids well to take its place among that class of theatrical plants which will bloom for many seasons.

In plot, the new piece is a good deal more aggressive than musical comedy plots usually are. It has been woven, with considerable skill, by its two able collaborators, about the romantic adventures of several Americans in the Flowery Kingdom. By a streak of chance, the handsomest of these American fall into marriage and later into love with the diminutive daughter of a Chinese dignitary. Unfortunately, he already had a fiancée in his own country, and that presents a difficulty, which requires many songs and dances to solve.

"APHRODITE" A GORGEOUS BLEND OF SCENIC ART

"APHRODITE"—A spectacular play in three acts and seven scenes based upon the novel by Pierre Louys. Written by Pierre Frondale and George C. Hazelton. Music by Henry Fevrier and Anselm Goetzl. Presented by Comstock and Gest, at the Century Theatre, Monday evening, December 1st, 1919.

CAST

Timon.....Frederick Macklyn
Phrasilas.....Richards Hale
Horatius.....Mayne Linton
Naukrates.....Etienne Girardot
Theoxenes.....Robert Ayrton

His spies.....William Gedney
Edward Nacht
William Holly
Wallace Jackson

Bubastis.....William McNeill
Berenike.....Hazel Alden
Officer of the Guard, Nikolai Glovatski
Demetrios.....McKay Morris
Ampelis.....Rita Gould
A Beggar.....Renwick Roget
A Donkey Boy.....Basli Smith
Korine.....Suzette Gordon
Ioessa.....Mabel Allan
Fruit Peddler.....Arnold Van Leer
Fish Peddler.....Lester Sweyde
A Young Sailor.....Richard Schwendler
A Snake Peddler.....William McNeal
A Youth.....Edward Howell
Fish Peddler.....Lester Sweyde
Harhingir Khyam.....Mark Loebell
Myrtis.....Annette Bade
Rhodocleia.....Carolyn Nunder
Nane.....Hazel Miller
Dorkas.....Louise Blaud
Parthenis.....Mai Poth
Clonarlion.....Agnes Tate
Krobble.....Gladys Morrison
Pyrallis.....Augusta Magruder
Bacchys.....Maude Odell
Chrysis.....Dorothy Dalton
Aphrodite.....Mildred Walker
Jester.....Henry Cline
Mnais.....Vera Leonard
Iousarian.....Shirley Warde
Thana.....Patterson Dial
Chimeris.....Hope Sutherland
Chimeris.....Lucille La Verne
Tounl.....Judith M. Vosselli
Melitta's Mother.....Hazel Woodhull
Eunike.....Genevieve Dolaro
Singer.....Martin Breval
Chief Butler.....Clarence Redd
Djala.....Paori Arendine
Bamshi.....Lorna Mayer
Aphrodasia.....Mlle. Dazie
Old Sailor.....William McNeal
High Priest.....Guy Collins

The long expected "Aphrodite" of Pierre Louys, a production which would have been seen here some years ago had it not been for the war, was finally presented Monday night and proved to be a veritable kalidoscope of pagan beauty. There is no doubt that the Century Theatre, which in its time has housed many noticable spectacles, never before held one that could equal this creation in artistic value.

Numerous artists, drawn from the four corners of the world, have been employed for months in preparing this production. One of the foremost spirits in the creation of that form of art shown to this country as the Ballet Russe, Michel Fokin, was persuaded to leave his native country and come to our shores to invest the poses, and dances with some of his acknowledged genius; the alluring scenes were painted in the great scenic studios of the Harkers, of London, and costumers of many nations, headed by non other

than Leon Bakst, have combined line and color to flash and sway on the moving figures in the sensuous legend.

The story, based on Louys' novel of the same name, has for its texture a thread woven about the love of the Greek sculptor Demetrios for the Gallican courtesan Chrysis. And such is his passion for her beauty that the Greek accepts the conditions she imposes, which are the theft of the seven strins of pearls hanging from the neck of Aphrodite's statue in her temple; the theft of the olden comb of Queen Nicrotis from the head of the priestess and the stealing of the silver mirror from Thrace. These are the crimes the sculptor must commit before the courtesan will call him her lover.

Through scenes of splendor and warm color the action rises and rises until, finally, the climax is reached at the Feast of Baccheys when the priestess discovers that the silver mirror of Thrace has been stolen. In her rage, she demands the death of the slave girl, who, dulled by excessive indulgence in wine, fails to deny her guilt. So she is crucified on the pillar of the temple and her body raised to the view of the carousing and horror stricken revelers. Then comes the rejection of the courtesan's love by the man who had struggled for it and the sip of poisoned honey that brings death.

Although beautiful to the eye as "Aphrodite" is the producers have employed other talents to accomplish the wonders in stagecraft which they have wrought. The role of the heroine is played by none other than Dorothy Dalton, familiar to thousands as an emotional actress of the cinema. In this, her first speaking role, she plays with remarkable warmth and intelligence and moves with a grace which imparts to every motion and pose uncommon dramatic significance. McKay Morris, who has not been seen on the New York stage for several seasons, made the sculptor a romantic figure. And there were a host of officers, equally brilliant, including Lucille La Verne, Richard Hale and Hazel Alden.

"Aphrodite" and its creators were acclaimed by a critical and representative audience, which filled every seat in the big play house with uncommon approval, and the whole project gave eloquent testimony to the taste and liberality of the Messrs. Comstock and Gest.

MINSKY COMPANY GROWING

The stock company at Minsky's National Winter Garden has been enlarged in the past few weeks and now has a cast of thirteen principals. Last week there were six women and seven men, who offered a two-act comedy called "The Girl I Met at Cherry's" and "Good Ship Martha S." There was plenty of action in both parts. In the revue scene at the close of the first part, many specialties were offered by the principals.

In the cast were Frank Mackey, Jack Shargel, Dave Shafkin, James X. Francis, Roy Sears, Jack Perry, Ted Davis, Ruth Rolling, Babe Wellington, Grace White, May Kelly, Frankie Lloyd and Sedel Bennett.

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VAUDEVILLE BILLS For Next Week

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Palace—Blossom Seeley—Bothwell Browne and Bathing Girls—Beatrice Herford—Bennett & Richards—Vie Quinn

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Riverside—McLellan & Carson—Koun Sisters—Rooney, Bent & Co.
Colonial—C. Y. Corson Octette—Roy Harrah & Co.
Alhambra—Duval & Symonds—Chong & Moey—Ruth Roy—Bertram & Saxton—Imhoff, Conn & Coreene—"Over Your Heads."
Royal—Bailey & Cowan—Fallon & Brown—Homer Miles & Co.—Dotson—3 Blighty Girls.

BROOKLYN, N. Y.

Orpheum—Fermane & Shelley—Prosper & Moret—J. Hughes & Duo—Wm. Rock & Co.
Bushwick—"5000 A Year"—Jackie & Billie—Buzzell & Parker—Chas. Irwin—Ara Sisters.

BALTIMORE, MD.

Keith's—Nitta Jo—Diamond & Brennan—Emmett DeVoy & Co.—"An Artistic Treat"—Marconi & Fitzgibbon—Wire & Walker—Leona LaMar—Miller & Mack—Kinney & Coreene.

BUFFALO, N. Y.

Shea's—Mullen & Francis—Emma Stevens—Kranz & Lasalle—6 Kirksmith Sisters.

BOSTON

Keith's—Clark & Bergman—Morgan Dancers—Al. Raymond—Barbette—Swor Bros.—H. & G. Ellsworth—Linton & Lawrence—Tusciano Bros.

CINCINNATI

Keith's—Elizabeth Murray—Dickinson & Deagon—Moran & Wiser—"Rubeville"—McMahon & Chappelle—Dave Roth—B. & F. Mayo.

CLEVELAND

Hippo—Jack Inglis—Herman & Shirley—B. & E. Stanton—Cummins & White—Valeska Suratt & Co.—Phil Baker—Allen Stanley—Valerie Bergere & Co.—Breen Family.

COLUMBUS

Keith's—U. S. Glee Club—Countess Verona—E. & E. Adair—Juno Salmo.

DETROIT

Temple—Owen McGivney—Sully & Houghton—Bobbe & Nelson—Maria Lo—Jack Hanley—Margaret Young—"Follis Girls"—J. C. Morton & Co.

DAYTON

Keith's—Primrose & Zardo—Ashley & Dietrich—Belle Baker—Beatrice Morgan.

GRAND RAPIDS

Empress—Vera Sabine & Co.—Clark & Verdi—"Kiss Me"—Frank Gordon—Lillian Herlein.

HAMILTON

Lytic—Allen Rogers—Chas. Ahearn & Co.—Lew & Gene Archer—Ed. E. Ford—"Jim the Jazz King."

INDIANAPOLIS

Keith's—Eddie Ross—O'Neill & Keller—Camilla's Birds—Bert Melrose—Harriet Remple & Co.—DeWolfe Girls.

LOWELL

Keith's—Juggling Nelsons—"On the High Seas"—Fenton & Fields—Crawford & Broderick—Lucy Bruch—Holmes & Holliston.

MONTREAL

Princess—Ryan & Healy—Ann Gray—Lee Kohlmar & Co.—J. C. Nugent—Bowers, Walters & Crooker—C. Sebastian & Co.

PORTLAND

Keith's—Gruber's Animals—Brisene & Rauh—Henry B. Toomer & Co.—McDermott & Heagney—Eddie Borden & Co.—Bicknell.

PHILADELPHIA

Keith's—Dream Stars—Vallecita's Leopards—Page, Hack & Mack—J. & S. Leonard & Co.—Joe Laurie—Jazzland Naval 8—Sheldon & Daley.

PITTSBURG

Davis—Jack LaVier—Olympia Desvalles—Kane & Herman—"Magic Glasses"—"Reckless Eve"—Sidney Phillips.

PROVIDENCE

Keith's—Fred Berrens—Herbert's Dogs—The Brants—"Piration"—Jean Adair & Co.—May Wirth Pipp & Co.—Whiting & Burt.

ROCHESTER

Temple—Oliver & Old—M. & J. Dunedin—Mina Payne & Co.—Geo. McFarlane—Werner Amoros 3—Hamilton & Barnes—Lewis & White—Joe Cook.

SYRACUSE

Temple—Edwin George—Great Richards.

TORONTO

Shea's—Walter Brower—Bert Earl & Girls—Elida Morris—Fey—"Mrs. W's Surprise"—Langford & Fredericks—Masters & Kraft—C. rzon Sistes.

TOLEDO

Keith's—Ballot 3—Kingsley Benedict Co.—Joe Towle—Dillon & Parker—"Rainbow Cocktail"—Holliday & Willette—Chas. Edwards 3.

WASHINGTON

Keith's—Donald Sisters—Wilkie Bard—The Magleys—J. Hussey & Co.—Demarest & Collette—Catherine Murray—"Gems of Art"—Nippon Duo.

YOUNGSTOWN

Hippo—Lew Hawkins—Rome & Cullen—Winston's Water Lions—Mme. Herman—Myers & Noon—Anna Held Jr. & Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—"Putting It Over"—Barnes & Crawford—Mason & Keeler—Jim & Betty Morgan—B. & J. Creighton.
Palace—Cressy & Dayne—Rae Samuels—Will M. Cressy—Harry Cooper—Long Teck Sam—Hunting & Francis—The Melburnes—Bob & Tip.
State Lake—Lew Dockstadter—Patricia—Jason & Breg—Horlick & Sampa—Ruth Budd—Lyons & Yosco—Miller & Capman.

CALGARY & VICTORIA

Orpheum—Nat Nazarro & Band—Dolly Kay—The Pickards—Ben K. Benny—Bensee & Baird—Roy & Arthur—Travers & Douglas.

DULUTH

Orpheum—Lachman Sisters—Hayden & Eccelle—Ray Snow Co.—Petro—"Extra Dry"—Lydia Barry—4 Readings.

DENVER

Orpheum—Albertina Rasch & Co.—Stephens & Hollister—Ergotti's Lilliputians—Jimmy Savo & Co.—Weber & Ridenor—Wm. Ebs & Co.—Robbie Cordone—Jas. J. Morton.

DES MOINES

Orpheum—Alice Eis & Co.—Burns & Erabito—"Tango Shoes"—Farrell Taylor Co.—Sidney & Townley—Fern King Co.—Sybil Vane Co.

KANSAS CITY

Orpheum—Mme. Ellis & Co.—7 Honey Boys—Bernard & Duffy—Eva Taylor & Co.—Martelle—Melnotte Duo—Bronson & Baldwin.

LOS ANGELES

Orpheum—Harry Green Co.—Kitner & Reaney—U. S. Jazz Band—Venita Gould—Princess Radjah—Lillian Shaw—Lyndell & Macky—Arthur West Co.

LINCOLN

Orpheum—Not Yet Marie—The Sharrocks—Lee & Cranston—"Color Gems"—Donald Roberts—Karl Emmy's Pets—Kanazawa Boys.

MINNEAPOLIS

Orpheum—Julius Tannen—Karl Jörn—Nash & O'Donnell—Will J. Ward & Girls—Ted Doner—Royal Cascoignes—Ivan Bankoff Co.

MEMPHIS

Orpheum—Harry Watson—Haig & Waldron—Ellmore & Williams—"Piano-ville"—Nathane Bros.—Murphy & White.

MILWAUKEE

Majestic—Maryland Singers—Lightners & Alex—Foley & O'Neill—Libby & Nelson—The Vivians.
Palace—Smith & Austin—Current of Fun—Toto—Romano Troupe—Pierce & Goff—Buffy Doyle.

OAKLAND

Orpheum—Gertrude Hoffman—Dunbar's Salon Singers—Phina & Co.—Collins & Hart—Collins & Hart—Chris Richards—Claudia Coleman.

OMAHA

Orpheum—Stone & Kaliz—"Sweeties"—Norwood & Hall—Comfort & King—Jack Morrissey—Kharum—Lew Brice & Co.

NEW ORLEANS

Orpheum—Grenadier Girls—Gene Greene—Clifford & Wills—Foley & O'Neill—Mason & Forest—Ishakawa Japs.

PORTLAND

Orpheum—Hyams & McIntyre—Jas. E. Cullen—Fox & Ward—Watts & Hawley—Cartmell & Harris—Rigoletto Bros.—Van Cellos.

SALT LAKE

Orpheum—Saranoff & Girls—Ciccolini—"The Man Hunt"—B. & H. Mann—Flo & Ollie Walters—The Pickfords.

FRISCO

Orpheum—"Overseas Revue"—Meredith & Snoozer—A. & F. Stedman—Jerome & Herbert—Musical Hunters—"Beginning of the World"—Lambert & Ball—Geo. Price Co.—Green & Myra.

SACRAMENTO & FRESNO

Orpheum—Eva Shirley & Band—E. & J. Connolly—"Indoor Sports"—Wood & Wyde—Casting Wards—Samaroff & Sonia.

ST. PAUL

Orpheum—Bessie Clayton Co.—Dunham c O'Malley—Maleta Bonconi—Bob Hall—Loyal's Dogs—Rosa King Co.—Chas. Grapewin Co.

ST. LOUIS

Orpheum—Evelyn Nesbit—Emma Carus Co.—Bowman Bros.—Wright & Districh—Oscar Lorraine—Selma Braatz—Fink's Mules.

SEATTLE

Orpheum—Ford Sis. & Band—Stuart & Barnes—Grace De Mar—Howard's Ponies—Barber & Jackson—Frawley & Louise—Sterling & Marguerite.

(Continued on Page 25)

Harry Dudley

Esco Ives

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Beautiful, Fascinating and Wonderful

All Special Settings

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DELBRIDGE & GREMMER

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"KEEP THE SUNSHINE IN YOUR HEART."

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JACK

GLADYS

MILTON

The Three Gregorys

IN NOVELTY LAND

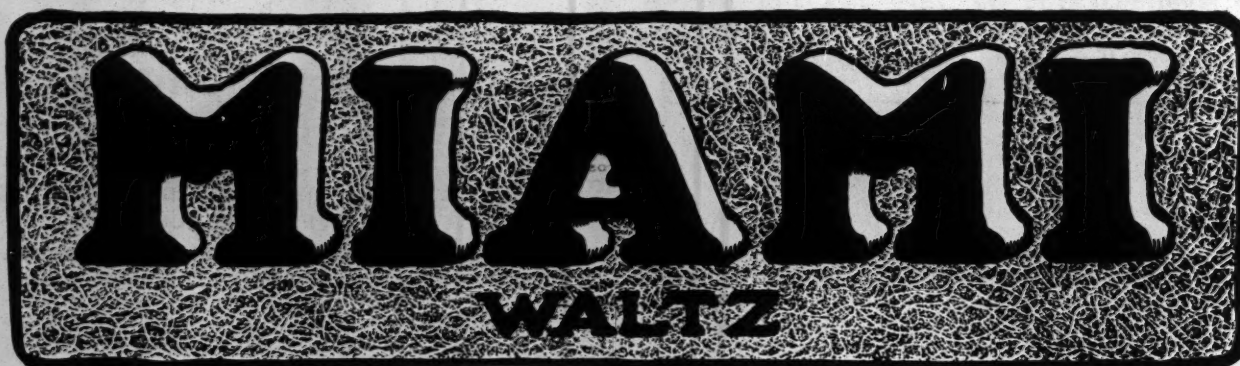
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ON



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A DREAMY WALTZ-SONG WILL CHARM YOUR AUDIENCE. "ON THE GOLDEN SANDS OF OLD MIAMI SHORE" WRITTEN BY VICTOR JACOBI, (CO-WRITER OF APPLE-BLOSSOMS),
 EASY TO SING—EASY TO LISTEN TO
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Jack Norworth Wires: Never Let No One Gal Worry Your Mind Bigger Hit For Me Than Was "Good Man"

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EDDIE TESS
MERRIGAN & HOWARTH
 The Long and Short of It

FLO BETTY
ELROY SISTERS
 Sunburst of Fashion and Frolic
 Direction—SAMUEL BAERWITZ

VANCOUVER

Orpheum—Gus Edwards & Co.—3 Jordan Girls—Jack Osterman—Arnaut Bros.—Ernest Evans Co.—Gallagher & Martin—Marshall Montgomery.

WINNIPEG

Orpheum—Marmein Sis. & Schooler—Billy McDermott—4 Mortons—Black & O'Donnell—Hudner Stein & Phillips—The Duttons.

LOEW CIRCUIT

NEW YORK CITY

American—(First Half)—"Thirty Pink Toes"—Jerome & Albright—McConnell & Simpson—Lillian Watson—Mr. & Mrs. Hugh Emmett—Rucker & Winfred. (Last Half)—Bill Dooley—Walmsley & Keating—Clark's Hawaiians—Farrell & Hatch—Homer Lind & Co.—Stein & Arnold—Hall & Gilday. (Boulevard—(First Half)—Gere & Delaney—Farrell & Hatch—Little Lord Roberts—Nat Carr—"Nine O'Clock". (Last Half)—Wray's Manikins—Lou Rose—Wells, Virginia & West—Bernard & Meyers—Kinkaid Kilties.

NEW YORK CITY

Victoria—(First Half)—Hall & Gilday—3 Dixie Boys—Marion Munson & Co.—Hank Brown—Royal Pekinese Troupe. (Last Half)—Beth Stone & Co.—Senna & Weber—McConnell & Simpson—Mr. & Mrs. Hugh Emmett.

Lincoln Sq.—(First Half)—Dancing La Vars—Lou Rose—Dixie Norton & Co.—Barry & Layton—Fikado's Jiu Jitsu Troupe. (Last Half)—De Voe & Statzer—Hudson Sisters—Chase & Latour—Little Lord Roberts—Weston & Eline. Greeley Sq.—(First Half)—Wray's Manikins—Hudson Sisters—Stein & Arnold—Arthur J. Finn—Murray Bennett—Wm. O'Clare & Girls. (Last Half)—Fred & Albert—Mae Marvin—Benny Harrison—Dixie Norton & Co.—Basil & Allen—Dancing La Vars.

Delancey St.—(First Half)—Fred & Albert—Robinson & Thomas—Bernard & Meyers—Gillen & Mulcahy. (Last Half)—Gere & Delaney—Lillian Watson—"Nine O'Clock"—Wilson & McAvoy—Grazier & Lawlor.

National—(First Half)—Wheeler Trio—Aubrey & Riche—Devine & Williams—Ferns & Litt—Grazier & Lawlor. (Last Half)—Bowers & Saunders—Hank Brown & Co.—Arthur McWinn & Co.—Barry & Layton.

Orpheum—(First Half)—King Bros.—Wells, Virginia & West—Benny Harrison & Co.—Chase & La Tour—Davis & Rich—Beth Stone & Co. (Last Half)—Aubrey & Riche—Robinson & Thomas—Marion & Co.—Murray Bennett—Royal Pekinese Troupe.

Boulevard—(First Half)—Gere & Delaney—Farrell & Hatch—Little Lord Roberts—Nat Carr—"Nine O'Clock". (Last Half)—Wray's Manikins—Lou Rose—Wells, Virginia & West—Bernard & Meyers—Kinkaid Kilties.

Ave. B—(First Half)—Gordon Duo—Genaro & Gold—Fred Elliott—Ling & Long. (Last Half)—Wayne Beeman—Barra Sisters—The Painters—Frank Stafford & Co.—Dave Harris.

BROOKLYN, N. Y.

Metropolitan—(First Half)—De Voe & Statzer—Mae Margin—"The Love u'nter"—Basil & Allen. (Last Half)—Mikado's Troupe—Ferguson & Sunderland—Nat Carr—"Love Hunter."

DeKalb—(First Half)—Dalley Bros.—Powers & Saunders—Weston & Eline—Lowe & Plant—Mons. Adolphus & Co. (Last Half)—King Bros.—3 Dixie Boys—Ling & Long—Fred Elliott—Wm. O'Clare & Girls.

Palace—(First Half)—Barra Sisters—Stafford & Co. (Last Half)—Theda Van & Vernon—Dave Harris—Frank Bernard—Gillen & Mulcahy—Rucker & Winfred—Mons. Adolphus & Co. Fulton—(First Half)—Melva Sisters—Ferguson & Sunderland—Wilson & McAvoy—Kinkaid Kilties. (Last Half)—Metropolitan Trio—Van & Vernon—Davis & Riche.

Warwick—(First Half)—Dorothy Royce—The Painters—Simmons & Bradley. (Last Half)—Paradise Duo—Barney Williams & Co.—Will J. Evans.

BALTIMORE

Hippo—Three Victors—Bennett Twins—Walters & Walters—Marlett's Manikins—Pisano & Bingham.

BOSTON

Orpheum—(First Half)—Joe & Sadie Lyons—"A Perfect Day"—Burke & Durkin—Flying Weavers. (Last Half)—Lt. De Lier—Mahoney & Rogers—Monte & Chas. Gerard & Co.—Earle Pingree & Co.—Sheppard & Dunn—John Blundy & Co.

Bijou—(First Half)—Lt. Chas. Gerard—Earl Pingree—Stan Stanley—John Blundy & Co. (Last Half)—Flying Weavers—Monte & Lyons—"A Perfect Day"—Burke & Durkin—Stan Stanley.

Loew's—The Scrantons—Harris & Nolan—Hyman Adler & Co.—Joe Darcey—Stevens & Lovejoy.

HOBOKEN

Loew's—(First Half)—Theda Bernard—Barney Williams & Co.—Will J. Evans—6 Royal Hussars. (Last Half)—Genaro & Gold—Bert Lewis—Rose Revue.

VAUDEVILLE BILLS

(Continued from Page 23)

MONTREAL

Loew's—Scanlan, Deno & Scanlan—Corss & Santoro—Townsend, Wilbur & Co.—Langton & Smith—Torelli's Circus.

NEW ROCHELLE

Loew's—(First Half)—Lockhardt & Laddie—Sansone & Delilah. (Last Half)—Gordon Duo—Ferns & Litt—Royal Hussars.

PROVIDENCE

Loew's—(First Half)—Herbert Swann—Dolly & Calame—Kingsbury & Munson—Jack & Tommy Wells—Odiva & Seals. (Last Half)—Davis & Walker—Wili Bird—Cook & Oatman—Mahoney & Rogers.

SPRINGFIELD

Broadway—(First Half)—Davis & Walker—Wili Bird—Cook & Oatman—Sheppard & Dunn—Allen, Clifford & Barry. (Last Half)—Robert Swann—Dolly & Calame—Kingsbury & Munson—Jack & Tommy Weir—Joe & Sadie De Lier.

TORONTO

Yonge St.—Bell & Gray—Holden & Carlton—8 Dominoes.

POLI CIRCUIT

BRIDGEPORT

Poli—(First Half)—Paul Decker & Co.—Argonne Five—Koban & Co. (Last Half)—Ladd & Betty Shannon—Marie Gasper & Co.—Flashes.

Plaza—(First Half)—Helen Jackley—Brennan & Furley—McKay's Devue. (Last Half)—Elsie La Bergere.

HARTFORD

Palace—(First Half)—Rodero—Emmett & Moore—Romain Powers & Delmere—Mallon Case—Tommie Allen & Co. (Last Half)—Edward Hill—Donahue & Fletcher—Grey & Pates—Anger & Packer—Countess Leonardi & Co.

NEW HAVEN

Bijou—(First Half)—Marshall & Covert—Elsie La Bergere. (Last Half)—Helen Jackley—Brennan & Furley—Wm. Morrow & Co.—McKay's Revue.

Palace—(First Half)—Marie Gasper & Co.—Flashes. (Last Half)—Paul Decker & Co.—Argonne Five—Koban & Co.

SPRINGFIELD

Palace—(First Half)—Jack & Jessie Gibson—Donahue & Fletcher—Grew & Pates—Jim & Marion Harkins—Evert Sailors. (Last Half)—The Nagfys—Noodles, Fagan & Co.—Romain Powers & Delmere—A. Seymour Brown & Co.

SCRANTON

Poli—(First Half)—Willie Harold Brown—Maud & Marion Dunn—Courtney & Irwin—Loney Haskell—Bobby Heath & Bathing Beauties. (Last Half)—Toyland—Gruett, Kramer & Gruett—Joe Fanton & Co.

WATERBURY

Poli—(First Half)—Alvin & Kenny—Newell & Most—Wm. Morrow & Co.—Sissle & Blake—Fashion Minstrels. (Last Half)—Roedero—Mallon Case—"Every Sailor."

WORCESTER

Poli—(First Half)—The Nagfys—Bergman & Leonard—Anger & Packer—Countess Leonardi & Co. (Last Half)—Jim & Marion Harkins.

Plaza—(First Half)—Edward Hill—Jack & Jessie Gibson—Emmett & Moore—Noodles, Fagan & Co.—A. Seymour Brown & Co. (Last Half)—Willie & Harold Brown—Maud & Marion Dunn—Courtney & Irwin—Loney Haskell—Bobby Heath & Bathing Beauties.

F. F. PROCTOR

Week of December 1

NEW YORK CITY

5th Ave.—(First Half)—Eldora—Chas. F. Semon—Charlotte Worth—Hobam & Co.—Brennan & Rule—Geo. Roland & Co. (Last Half)—Clara Howard—J. Rosamund Johnson Co.

81st St.—Muhlinger & Meyers—McCay & Ardine—Nick Hufford—Roland Travers—"Flashes"—Stone & Hayes.

Mt. Vernon—(First Half)—Frank Markley—Ara Sisters—Bratman & Saxton—Irene Franklyn—Aleen Bronson—Gardner & Hartman. (Last Half)—Marg. Young—Vie Quynn—Swift & Kelly—Grace & Eddie Parks.

125th St.—(First Half)—Kaufman & Lillian—Piquo & Fellows. (Last Half)—Ross & Ladue—Friend & Downing.

58th St.—(First Half)—Rall & Tyson—Chinese Jazz Three—Herbert Trio—Joe Daniels—Nancy Doyer & Co.—4 Harmony Kings—J. C. Mack. (Last Half)—Willie H. Wawefield—Reynolds & White—Moway & Mullen—Grey & Norman—Petticoat Minstrels—Nita Johnson—Young & Leander.

Vonkers—(First Half)—Edna May Spooner—Bell Sisters—Petticoat Minstrels—College 5—Lauder Bros. (Last Half)—Chinese Jazz Trio—Herbert Trio—Joe Daniels—"Lost on the Moon"—Lowmy & Prince.

23rd St.—(First Half)—Millard & Doyle—Sens Gerards—Marco Twins—Exposition Four—Jarvis & Harrison. (Last Half)—Dolce Sisters—Bell Sisters—Geo. A. Moore—Pilger & Douglas.

Harlem Op. House—(First Half)—Kennedy & Rooney—A. C. Astor—Geo. A. Moore—May & Billie Ritchie—Pilger & Douglas—Grace & Eddie Parks. (Last Half)—Convict No. 973—Chas. E. Semon—LaRose & Lane.

BROOKLYN, N. Y.

Halsey—(First Half)—Willie Korbe—Mann & Mallory—The Strike—Ryan & Ryan—Kelly & Zito—Catland. (Last Half)—Tozart—Tom & Dolly Yard—Jean Chase & Co.—Marie Gasper—Henry J. Kelly—4 Laurels.

Prospect—(First Half)—Clara Howard—Mary Maxfield—Dalton & Craig—J. Rosa Johnson—Swift & Kelly—Bollinger & Reynolds—Ferman & Nash. (Last Half)—Mike Quallen—Ara Sisters—Brennan & Rule.

Greenpoint—(First Half)—Mike Quallen—K. of C. Octette—The Kennedys—Tom Nawn Co.—J. C. Mack—Jose O'Meats—Corcoan & Mack. (Last Half)—Mamma & Gehone.

BINGHAMTON

Proctor's—(First Half)—Lew Huff—Hanvey & Francis—Romaine Powers & Delmere. (Last Half)—Dixon & Mack—Al Lester & Co.—McRae & Laport.

BUFFALO

Proctor's—Bert Wheeler & Co.—Pasquale & Golden—Cato Kleph & Co.—Gertrude Folsom—Maxwell Quintet.

CAMDEN

Proctor's—(First Half)—La Petite Jennie—Comby & Nevins—Burke Walsh & Anna—Quixey Four—Shimmey Inn. (Last Half)—Armstrong & Downey—Gordon & Gordon—Jessie Hayward & Co.—Lucky & Harris—Rose of Spain.

CHESTER

Proctor's—(First Half)—Armstrong & Downey—4 Higgle Girls—Jessie Hayward & Co.—Lucky & Harris—4 Bards. (Last Half)—Merlams Dogs—Harry Bussey—Florence Hackett & Co.—Quixey Four.

CANTON

Proctor's—Herman & Shirley—DeLyta Girls—Lew Hawkins—Hamlin & Mack—Chas. Ahearn Troupe.

ALBANY

Proctor's—(First Half)—Marg. Padula—Clark & Bergman—Spencer & Williams—Geo. Rosener—Emma Francis & Araba. (Last Half)—4 Jansleys—Shea & Carrel—Dale & Burch—Larry Riley & Co.—4 Marks Bros. & Co.

ALBANY

Proctor's—(First Half)—Willie & H. Brown—M. & M. Dunn—Reynolds & White—Bernard & Scarth—His Taking Way. (Last Half)—Ziska & King—June Mills—Chong & Moey—Duval & Symonds—Cal Dean & Girls.

AUBURN

Proctor's—(First Half)—Harmon & Francis—Rives & Arnold—Murray & Voelk—Rinaldo Bros. (Last Half)—Elray Sisters—McCarthy & Stenard—Marie & Ann Clark—Bowers, Walters & Crocker.

ALBANY

Proctor's—McDewitt, Kelly & Irwin—Gauter's Bricklayers—Miller & Mack—4 Melody Maids—Yalots.

ALBANY

Proctor's—(First Half)—Four Dancing Demons—Chas. Wilson—Spider—Molloy & Francis—Payton, Howard & Lizette. (Last Half)—The Faynes—Col. Jack George—Le Roy & Mable Hart—Morgan & Kloter.

ELIZABETH

Proctor's—(First Half)—Nadell & Follette—Georgia Campbell—Smith & Kaufman—Alien Stanley—Gordon & Day. (Last Half)—Eldora & Co.—Rodere—Nancy Boyer & Co.—College Quintette—McManus & McNulty—Rose & Moon.

ELMIRA

Proctor's—(First Half)—Arthur Davids—Herbert & Binnet—Jarrow—Colini's Dancers. (Last Half)—Helen Miller—Hanvey & Francis—Lee Kids—The Magleys.

EASTON

Proctor's—(First Half)—Devore & Taylor—June Mills—Raymond Bond & Co.—Duval & Symonds—Chong & Moey. (Last Half)—Willie & H. Brown—M. & M. Dunn—Earl & Mullen—Bernard & Scarth—His Taking Way.

GREENFIELD

Proctor's—Murray & Irwin—Beulah Pearl—Edwin Lessig & Co.—Tom Gillen—Old Homestead Four.

HARRISBURG

Proctor's—(First Half)—Ziska & King—Ford & Truly—Leroy & Mabel Hart—Morgan & Kloter—Cal Dean & Girls. (Last Half)—4 Dancing Demons—Chas. Wilson—Fiske & Lloyd—Mullen & Francis—The Spider.

ITHACA

Proctor's—(First Half)—Laura Evans—Lee Kids—The Magleys. (Last Half)—Arthur Davids—Jarrow—Colini's Dancers.

JERSEY CITY

Proctor's—(First Half)—Rodero—Mayne & Gehone—Friend & Downing—Mack & Reading. (Last Half)—Sens. Gerards—Kenneth Casey—Tom Nawn & Co.

LANCASTER

Proctor's—(First Half)—Kartell—Freeman, Benton & Co.—Rome & Co.—Nardon & Parry. (Last Half)—Polger Bros.—Wm. H. Armstrong & Co.—Larry Comer—Aeroplane Girls.

LONDON

Proctor's—Jack Martin Trio—Geo. & Ray Perry—Al. H. White & Co.—Howard & Craddock—Libby & Nelson.

MCKEESPORT

Proctor's—(First Half)—Mardo & Hunter—3 Syncopated Misses—Let's Get Married. (Last Half)—Joe Dealy & Sister—Juvenile Follies—The Parinis.

NEW LONDON

Proctor's—(First Half)—Eddie Hill—Merrigan & Norworth—Lorimer & Carberry—Manning, Feeley & Knoll—Jack & Kitty Demago. (Last Half)—Sherwin Kelly—Kelly & Denton—Rich & Lenore—Swor & Westbrook.

NEWARK

Proctor's—(First Half)—Dolce Sis. Co.—Margaret Young—Vie Quonn—Extra Dry—Bert & Loyce Walton—Harris & Manon. (Last Half)—Frank Markley—Aleen Bronson—Margot Twins—Ames & Winthrop.

PITTSFIELD

Proctor's—(First Half)—Sherwin Kelly—Murray & Irwin—Edwin Ludwig & Co.—Rich & Lenore—Old Homestead 4. (Last Half)—Eddie Hill—Dunn & Valeska—Lorimer & Carberry—Manny, Feeley & Knoll—Wilson Aubrey Trio.

PITTSBURG

Proctor's—(First Half)—Caplan & Vella—Cordini—Walsh & Bentley—Babcock & Dorinda—Mildred Valmore. (Last Half)—Rahn & Beck—Huyler & Bann—3 Jeanettes.

PASSAIC

Proctor's—(First Half)—Boland & LeBondy—Ward & Bell—J. Small & Sisters—Alexander & Mack—Canton Trio. (Last Half)—James Dunn—Connelly & Francis—Barney Williams & Co.—Tabor & Green—5 Avolons.

PATERSON

Proctor's—(First Half)—Conley & Francis—Ames & Winthrop—Al B. White Co.—Carpoh Bros. (Last Half)—Lauder Bros.—Dalton & Craig—The Leightons—Cane, Morey & More—Clair Twins.

PHILADELPHIA, PA.

Grand Op. House—Grey & Byron—Lucy Brush—Kirksmith Sis.—Adams & Griffith—Harry Oaks—York's Dogs.

Broadway—(First Half)—The Brimble—Toll Bridge—Mayo & Irwin—Lillian Mortimer. (Last Half)—Sabine & Goodwin—Rice & Werner.

Girard—(First Half)—Maurice & Mora—Claxton & Hoey—Mystic Hanson Trio—Tabor & Green. (Last Half)—Dave Thurshy—Holmes & Lavere—Benan & Flint.

W. Penn—(First Half)—Sam Yee Troupe—Sabin & Goodwin—Holmes & Lavere—Natalie, Ferrari & Co. (Last Half)—Aystic Hanson Trio—4 Higgle Girls—Wolfe & Stewart—Morgan & Anger—4 Bards.

Grand Street—(First Half)—The Raymond Trio—Franklin Four. (Last Half)—3 Martells—Frank Cotter—Hall Bros.

Keystone—Villie Bros.—Courtney & Irwin—Memories—Swartz & Clifford—"At the Soda Fountain."

READING

Proctor's—(First Half)—Blissett & Scott—Jones & Greenlee—Zelaya—Oh That Melody. (Last Half)—DeVore & Taylor—Ford & Truly—Raymond Bond & Co.—O'Connor & Dixon—Three Beatties.

SYRACUSE

Proctor's—(First Half)—Arthur Terry—Helen Miller—Al Lester & Co.—John T. Doyle & Co.—Innis Bros.—McRae & Laport. (Last Half)—Lew Huff—Herbert & Binnet—Laura Evans—Romaine, Powers & Delmere—Helen Leach Wallin Trio. Syracuse—(First Half)—Elray Sisters—Mason & Dixon—League of Nations—Marie & Anna Clark—The Four of Us—Harvey, Holt & Kendrick. (Last Half)—Wallin & LeFavor—Myrta & Voelk—Harmon & Francis—Tid Bits—Smith & Souvain—Submarine F7.

SCHENECTEDY

Proctor's—(First Half)—Bowers, Walters & Crocker—Alice Manning—McCarthy & Stewart—McClellan & Carson—Submarine F7. (Last Half)—Rinaldo Bros.—The Four of Us—Searl Allen & Co.—Dives & Arnold—League of Nations.

STAMFORD

Proctor's—(First Half)—3 Friends—Rigga & Ryan—James Dunn—3 Avolons. (Last Half)—Clay & Robinson—Boland & DeBondt—Leo Hoyt Trio—Burns Bros.

TROY

Proctor's—(First Half)—4 Janoleys—Shea & Corroll—Dale & Burch—Larry Riley & Co.—4 Marks Bros. & Co. (Last Half)—Emma Francis & Arabs—Marg. Pedula—Clark & Bergman—Spencer & Trenton.

TRENTON

Proctor's—(First Half)—Bolger Bros.—Geo. H. Armstrong & Co.—Larry Comer—Aeroplane Girls. (Last Half)—Lynch Trio—Alexander & Mack—Vardom & Percy—Esther Trio.

TORONTO

Proctor's—George Buck—Burns & Foran—New Model—Orpheus Comedy Four—Roland & Ray.

UNION HILL

(First Half)—Tozart—Tom & Dolly Ward—Mammy's Birthday—Henry J. Kelly—Four Laurels. (Last Half)—Willie Korbe—Ryan & Ryan—"Just Suppose"—Rome & Co.—Madame Berac's Circus.

YORK

(First Half)—The Faynes—Col. Jack George—Fiske & Lloyd—Chas. Howard & Co.—3 Beatties. (Last Half)—Russett & Scott—Zelaya—"Oh That Melody."

HAZEL FORD

Featured with E. Thos. Beatty's "Oh! Frenchy" Company

Smallest Prima Donna in Burlesque

Star, Brooklyn, this Week.

Plaza, Springfield, next Week

A GOOD MAN WAS HARD TO FIND, BUT THEY FOUND ME

Very
Versatile
Eccentric
Comic

SAM RAYNOR

I Sing - I Dance - I Play Saxophone -
I Bump - I Flip Flap - I'm an Acrobat -
I'm Funny -

With Mischief Makers - Olympic this Week

STARS OF BURLESQUE

DANCING
INGENUE

MABEL McCLOUD

BEST SHOW
IN TOWN

PRIMA
DONNA

PEARL LAWLOR

BILLY WATSON'S
PARISIAN WHIRL

STILL
HERE

BOB STARTZMAN

RECORD
BREAKERS

VIC PLANT

WORKING?
CERTAINLY

BLACK FACE
AND
LEADS

JACK

Crawford & Humphreys

BERT

JACK REID'S
RECORD
BREAKERS

DASHING
VIVACIOUS
SINGING
SOUBRETTE

GERTRUDE BECK

JACK
REID'S
RECORD
BREAKERS

Season of 1919-20
MAX SPIEGEL'S
Social Follies Co.

MARGIE COATE

Thanks To
Mr. IKE WEBER

DOING
GREAT
THANK YOU

HARRY KOLER

COMEDIAN
KAHNS
UNION SQUARE

FROM FRISCO?
Yes, the Same
COMEDIAN

HARRY BERNARD

With
Crackerjacks

PRIMA
DONNA

VICTORIA KAY

At Liberty
See Ike Weber

CONTRALTO
INGENUE

MARTHA WHITE

"OH
FRENCHY"
Co.

Straight Man
with
Oh Frenchy

WALTER AUSTIN

Star
Brooklyn
This Week

"GROWN UP BABIES" WITH NEW PEOPLE IS GOOD LAUGHING SHOW

Every time the "Grown Up Babies" comes around we find someone in it new to burlesque. This season is no different, the management showing us a new comedian in Bobby Wilson and two new soubrettes of a different type in Vera Hennici and Emma Wilson. The show itself is almost the same as it was last season, only a few bits and scenes being changed here and there.

The comedy is in the hands of Wilson and Jack Callahan, two tramp comedians, and these boys are a whole show in themselves. They are a couple of young fellows who take bumps, dance, are very speedy and funny. Wilson has a different way of working too. He appears in a misfit suit, large, red, putty nose and dirty make-up. He should discard the misfit clothes and wear a natty suit with the same make-up he now has, bringing the character more up-to-date. This would not interfere with his work any, as he does not have to depend on his appearance for laughs.

Callahan, an acrobat, tumbler and

dancer, shares the comedy honors with his partner. His make-up and get-up is similar to Wilson's, but he takes more bumps and does more acrobatic stunts than the other fellow. These two team up well and work nicely together.

Henry Guertin is doing characters and takes care of them well. His "legit" is his best.

Harry Mandel, the sweet voiced "straight" man, was much in evidence. He is a good talker and makes a good appearance.

George Broadhurst does several characters, opening with that of George Washington and then going into a dope character in which he did decidedly well. He can sing and knows how to put a number over.

Helen Gibson, a rather attractive blonde prima donna, was successful in her numbers and did very well in the scenes. She can read the lines properly and wear gowns the same way. Her wardrobe was very pretty.

Vera Hennici, a dainty, cute little danc-

ing girl, of a type seldom seen in burlesque, is the soubrette. She bubbles over with personality, is pretty and has a most pleasing manner of working, both in delivering her lines and when rendering her numbers. Her dresses are very pretty and the selection of each was in good taste. This young lady should be on the bigger circuit, as she is more suited to its requirements.

Emma Wilson, a soubrette-ingenue with pretty limbs, a pleasing smile and dashing way of putting her numbers over, was also a success. She wears pretty dresses and has a way of working that pleases.

Bobby and Emma Wilson offered a specialty in one which opened with a line of talk that went over well. It has just enough of comedy to make it please. They then go into a song and finish with a dance. The act went over big.

The "Booking office" is again in the show and repeated its success of last season. We do not see, however, why they should keep the soubrette sitting on

the stage all during this scene, she does nothing after her entrance to amount to anything and to have her stay there all that time must be tiresome and does not add to her value. She is the only one in the scene who does not leave the stage at least once during its action.

Broadhurst did a good "dope" specialty in this scene and sang a song in which he did some yoddlng. It was well done.

Miss Wilson's wooden shoe dance was appreciated and applauded.

The tough dance, in which a lot of acrobatic stepping was introduced, stepped the show. Jack Callahan and Ethel Sheppard were the pair to do this specialty, and deserved the applause they received. Callahan finished with several head dives that reminded us of the days when Micky Feeley did the same years ago with the old "Bon Tons".

Helen Gibson and Henry Guertin put over a good singing specialty in one that ended with a graceful dance. Another specialty was then offered by Mandel and Broadhurst, the latter doing blackface and Mandel working "straight". They went well.

The "Grown Up Babies", although it has nothing new in the material, is a good laughing show and one of the few that has made the crowd here loosen up and laugh, this season. SID.

BURLESQUE NEWS

(Continued from Page 15 and on 31)

ELECTRIC SPARK

JOE J. FREED

LIVE WIRE,

Versatile, Eccentric, Comedian

Has connected with one of Jacobs and Jermon's Shows as principal Comedian. To be Featured for coming Season. Now Flashing with F. W. Gerhardy's "Mischief Makers" Co.

Many Thanks to Managers for their kind offers

OLYMPIC, NEW YORK, THIS WEEK. UNDER PERSONAL DIRECTION IKE WEBER

— STARS OF BURLESQUE —

DONNA HAGE

PRIMA DONNA

ED LEE WROTHER'S 20TH CENTURY MAIDS

PETE KELLY and BERG LYDIA

WITH ED RUSH'S CRACKER JACKS

DON TRENT

WITH WALDRON'S BOSTONIANS

FAY SHIRLEY

PARISIAN FLIRTS

HY. JANSEN

Getting his share with the correctly named show "THE RECORD BREAKERS"

BOBBY BURCH

DOING STRAIGHT

FRENCH FROLICS

MARTHA RICHARDS

INGENUE

Rose Sydel's London Belles

ED. JORDAN

LEW KELLY says I'm a good black face comedian. What do you think?

LEW KELLY SHOW

IDA EMERSON and HARRY HILLS

BACK IN BURLESQUE

WITH EDMOND HAYES' OWN SHOW

Ethel (Snappy) Shutta

FEATURED COMEDienne, WITH THE AVIATORS. Management FRANK LALOR

HARRY MORRISEY

JUVENILE

BEN WELCH REVUE

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

JACK GIBSON

DOING STRAIGHT

KAHN'S UNION SQUARE

JACK WITTS

"BOSTONIANS"

"As the Mandarin Acted the Part As the Author No Doubt Wanted It Played."—Clipper, Sept. 24.

NAN SANDELL

DANCING SOUBRETTE

JACK REID'S "RECORD BREAKERS"

EDDIE SHUBERT

COMIQUE ECCENTRIC

BURLESQUE REVIEW

LEW MARKS BROTHERS

BERT

With Ed Lee Wrothe's TWENTY CENTURYMAIDS

ED GOLDEN

NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS. WITH RUSH'S CRACKER JACKS

The
Christmas Issue
 of
The New York
Clipper

The Oldest Theatrical Publication in America

**Will Be Issued In
 December**

A display announcement in this number will be read by managers, agents, and producers the country over.

Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising pays.

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

Copy sent in early will receive preferred position.

Send Your Copy In Now

HAVE PLAY FOR YOUNG

Effective last Wednesday, Roland Young's name was dropped from the advertising of "Buddies," the three-star attraction current at the Selwyn Theatre. The move is preliminary to with drawing Young from the cast to feature him in a new comedy to be produced by the Selwyns. Young will work in the piece for the next two weeks and then will be replaced by another player, probably Allan Dinehart.

NAME ENTERTAINMENT COMMITTEE

A permanent entertainment committee has been appointed from the membership of the Actors' Equity Association by Francis Wilson, the president. The committee consist of Earl Booth (chairman), Ethel Barrymore, Marjorie Rambeau, Blanche Hing, Peggy Wood, Percy Knight, Everett Butterfield, John Emerson and Hazzard Short.

F-P-L BUYS THREE STORIES

"Amos Judd," by John Ames Mitchell, "Lady Rose's Daughter," by Mrs. Humphrey Ward, and "Dinner at Eight," by Samuel Merwin, are three new stories purchased for production by the Famous-Players Lasky Corporation. John Barrymore will be seen in "Amos Judd," Elsie Ferguson in the second, and Ethel Clayton in the Merwin story.

GOLDWYN BUYS O. HENRY STORY

The Goldwyn Pictures Corporation has purchased "Double-Dyed Deceiver," one of O. Henry's short stories. Jack Pickford will be featured in it, and will start work on it as soon as he has completed "The Little Shepherd of Kingdom Come."

GOLDWYN REORGANIZES PUBLICITY

The publicity department of the Goldwyn Pictures Corporation at the Culver City studios, California, has been organized under the direction of J. S. Woodhouse, formerly a newspaper man. Clarke Irvins has been added to the department, together with Helen Starr, Sue McNamera and John Gault.

METRO SIGNS ALICE LAKE

Alice Lake has been signed by Metro to be featured by them for a period of five years. Her first picture will be, "Should a Woman Tell."

SAILORS TO SEE FILMS

Secretary Daniels has announced the creation of a Morale Committee, of the Welfare Office, which will look after the entertainment of sailors aboard ship and in shore stations. The first plans of the organization include the showing of new motion picture films to the sailors at the same time they are shown in the theatre and not after they have been worn out, as heretofore. The committee will replace the work formerly done by the Knights of Columbus and Jewish Welfare Boards.

UNITED MANAGERS CONFER

A conference of the executives and sales managers of the United Artists Corporation to which the branch managers of the eastern offices were called was held in the home office last week in order to explain certain policies of the concern which were about to be put into effect. Hiram Abrams and Ralph Proctor are to meet the remainder of the United managers in Denver some weeks later.

FOX BUILDING NEW HOUSE

William Fox is erecting a new picture palace, located on Tremont Avenue between Washington and Park Aves., The Bronx. The house is to be of Grecian design as to architecture and will cost about \$1,000,000. This theatre will be directly opposite the Crotona.

QUINCY THEATRE BURNS

CHICAGO, Ill., Nov. 29.—Fifty thousand dollars is the estimated damage to the Empire-Hippodrome theatre in Quincy, Ill., when that theatre was burned by fire last week. There was no performance in the theatre when the fire was discovered. Manager W. L.

HURT IN AUTO CRASH

LOS ANGELES, Nov. 28.—Fatally injured as a result of a collision between a racing automobile and a freight train at a down town grade crossing here Friday afternoon, Mrs. Peggy Perry, a film actress with a local studio, is dying at the city hospital. Three other passengers in the car were killed outright.

GUS HILL SAVING MONEY

Gus Hill has figured out a new way to save money, and, what's more, the scheme is working. It concerns Canadian exchange.

Hill has four companies touring in Canada, with a gross booking of twenty-four weeks. The day after each performance, it is the custom of all managers of road companies, to draw a New York draft for the previous night's net and send it to the main office. To do this from Canada, however, would mean that the rate of exchange between this country and that, amounting to 4½ cents, would have to be paid, which would total quite a sum, considering the twenty-four weeks. Instead of having his managers send the money to New York, therefore, Hill has instructed them all to buy Canadian Victory Bonds, which pay 5½ per cent, and the amount saved is 10 per cent.

Figure it out for yourself. It's a great little scheme and Hill, who laid awake two nights thinking it out, is tickled to death with it.

JANE MEREDITH TO LEAD

Jane Meredith is leading woman of the stock company, which will open Nov. 23 under the management of J. L. Morrissey, at the Plaza Theatre, Superior, Wis. Edwin Darney is leading man; E. E. Vickery, director, and Helen Robinson, second woman. "On Trial" will be the opening bill, followed by "The High Cost of Loving."

THEATRE FREEHOLDS SOLD

LONDON, Eng., Nov. 30.—London theatrical interests are astir over a newly closed sale in which the freeholds of three of London's most famous theatres have been disposed of. The freeholds are of The Drury Lane, The Strand, and the Aldwych Theatres.

MAY USES PSEUDONYMS

LONDON, Eng., Nov. 28.—In the case of Hepworth, Ltd., against Wernham Ry tt, otherwise known as Stewart Rome, the courts have sustained an original decision that an artist has the right to use a pseudonym which has been adopted for him by any company and advertised by them in other employ than theirs. The Hepworth company had tried to prevent Rome from using the name of Rome with any picture firm but theirs, but the courts held that, inasmuch as his work had made the name known, he was entitled to its use, anywhere and anytime he desired to use it.

DeCOURVILLE HAS NEW REVUE

LONDON, Eng., Nov. 27.—Albert DeCourville will produce shortly, at the St. Martin's, a new revue called "Ding Dong," which will succeed "The Very Idea" at that playhouse, the latter going to the Marigny, Paris. Later, he will produce a French revue with M. Boucoul as the leading comedian.

EAST WEST PLAYERS

Of the four one-act plays presented last week by the East-West Players, two are worthy of serious consideration. These are "The Little Stone House," by George Calderon and "The Magnanimous Lover" by St. John Ervine, also the author of "John Ferguson".

"The Little Stone House" is a grim but powerful playlet dealing with the enduring love of a Russian mother for her scapegrace son, whom she believes to be dead and buried in the local cemetery. Her life is spent in stinting herself so that she may save enough money to build a tomb over his grave. She manages to save the money and just when her ambitions in this direction are about to be realized the son comes home, an escaped convict from Siberia. There he had been sentenced to life imprisonment ten years before. He had been imprisoned for the murder of a man whose name he had adopted, making it appear that the murdered man was himself.

The murder was the culmination of a series of escapades at a time when his mother thought her young son was using the money she was sending him to pay for his education and, instead, he was spending it in riotous living. Rather than have his mother find out what his career has been, he suffers himself to be considered dead.

The dramatic climax of this play is reached when, upon his return to his mother's lodging he, a hunted, decrepit and altogether unrecognizable individual, reveals his identity to his mother and begs her for food and money. Her faith, however, in the purity of the son whom she believes dead is so deep rooted that she fails to recognize the pleading individual before her, finally calling in the police to take him.

Jane Manners, as Praskovya, the mother, played the role in a thoroughly convincing manner, for she never stressed the emotionalism of the part, preferring to act it easily but with due regard to its pathos. Gustav Blum, as the son, gave a very intelligent performance. Others in the cast were Etta Luria, Max Liebermann, S. Robert Wyckoff, Irving Zechinoff and Edward Steinmetz. The setting and the lighting effects were admirable.

"The Magnanimous Lover" deals with the story of the daughter of an Irish couple who has been seduced, and now, ten years afterward, is rearing her illegitimate offspring in the face of sneers of her townfolk. However, the father of the child comes back to ask her to marry him, telling her he is come to make amends at the behest of him from whom all blessings flow. In other words, he wants her now not because he loves her as a lover should, but because he wishes to purge his soul before God.

She refuses to marry him, though beseeched to do so by the father of the young man and her own mother. She will have none of him, who appears to her to be nothing more than a religious hypocrite.

The playlet is fashioned somewhat after the late Stanley Houghton's dramatic gem, "Hindle Wakes", but there is such a sincere note throughout that it is very

convincing. The acting honors again went to Jane Manners, who played the seduced daughter with intelligent regard for her role. Gustav Blum, as her father, acted well, but the manner in which he played the role was too strongly suggestive of Augustin Duncan in "John Ferguson". Allen Nagle as the young man, acted well but unevenly so. And S. Robert Wyckoff, as his father, overplayed his part, stressing the comical elements in it unnecessarily. Jane Burr, as the girl's mother, acted in a dignified manner, but occasionally lapsed from the Irish dialect she is supposed to use to good English.

"Ruby Red", an oriental satire by Clarence Stratton, and "The Love Lotion" by J. Harry Irvine, a fantasy, were both scenically worth while, but beyond that they failed to make an impression. Even the acting done in both of them cannot be commended.

This being the first of a series of special performances that the East-West players will engage in during the season, either at the Garden Theatre, where the first bill was presented, or elsewhere, it may be said that their efforts really deserve encouragement. For, in the matter of designing their own scenery and arranging the lighting effects, they have shown more artistic sense than a number of old and experienced Broadway producers. This alone bodes well for their future existence.

PRINCETON ACTORS COMING

The latest offering of the Triangle Club, of Princeton, will be presented in the Waldorf-Astoria on the evening of December 18. "The Isle of Surprise" is the name of the play, was written by Erdman Harris, president of the club, and J. K. Strubbing, R. M. Trimble and F. L. Williams, will appear in the cast.

The club will start a tour after the performance in New York and appear in Syracuse on December 19; Buffalo, Dec. 20; Columbus, Ohio, Dec. 22; Chicago, Dec. 23; Cincinnati, Dec. 25; Cleveland, Dec. 26; and Pittsburgh Dec. 27.

GOING INTO PICTURES

CANTON, O. Dec. 1.—"Toto", the Hippodrome clown, announced here tonight at the conclusion of his Lyceum theatre engagement that, after next week at the State-Lake theatre, Chicago, he will forsake the vaudeville stage indefinitely and do pictures for a while.

JOIN "LID LIFTERS"

Ike Weber has booked Jesson and Jesson with the "Lid Lifters," replacing Mr. and Mrs. Roberts. They open in Baltimore, Monday.

LETTER LIST

LADIES

Bryce, Mary
Bernard, Pauline
Bison, Mae
Corcoran, Blanche
Carter, Louise
Colton, Jessie C.
Crews, Helen
Chipman Sisters
Conover, Anna
Clarke, Betty R.
Dorr, Grace
Fex, Josephine L.
Junot, Jeanette
Harrington, Hazel
Hills, Anna

Hawley, Lida
Johnson, Sadie
Kerna, Georgiana
Jerge, Bell C.
Lorraine, Peggy
Le Roy, Flo
Lockhart, Mabel
Martin, Dolly
Murray, Catherine
Martin, Miss Skeets
Mills, Katherine
Marshall, Martha
Marshall, Mattie
Orr, Florence
eill, Dorothy

GENTS

Abbott, Geo.
Barry, Jack R.
Brown, Ben H.
Bertrand, Frank
Benn, Walter
Bugbee, Chas.
Clayton, Richard
Crockett, Will F.
Dayton, Geo. A.
De Motte, Tony
Davis & Riche
Evans, Chas. E.
Everett, Geo.
Esmond, Chambers
Farnum, Ted
Gedney, Billie

Herrman Players
Hell, Harold
Hall, Billy
Hodder, Clinton F.
James, E.
Kussell, Mat
Kenney, Joe
Kerth, Eugene
Lasserre, E. J.
Lawson, Wm.
Lewis, Chas. T.
Lackerman, Abe
La Rose, Elzie & Ethel
Merrow, J. W.
Mackenzie, Frank R.
Markley, Frank

Pastorelli, Nina
Pell, Mrs. John A.
Powell, Miss
Raymond, Marion
Rambeau, Zella
Smith, Anna
Sopoto, Vida
Verner, Cleo
Wakefield, Willa H.
Winters, Helen
Woods, Miss M.
Woodward, Dollie
West, Madge
Warde, Sadie
Worth, Peggy

Markwith, Chas.
Mandell, Robert
Nye, E. Anderson
Pierson, Henry
Robertson, Willard
Rivers, Philip A.
Ring, Hal
Rochon, Fred. L.
Smith, Harry F.
Tynan, Brandon
Terry, Henry
Walling, Richard L.
Whitney, Seldon H.
Weston, Montague
Worth, Louis
Wielart, Mr.

B. F. KAHN'S UNION SQUARE THEATRE

STOCK BURLESQUE—CAN ALWAYS USE

GOOD CHORUS GIRLS

Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.

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Most attractive engagement in show business. Apply in person only.

Josephine Youngie

VAMPIRE GIRL, WITH "OH GIRL!"

CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

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Dainty Irma, the Mary Pickford of the Wire

Dir., Max Oberndorf

DOROTHY SOTHERN TRIO

In a New, Classy, Up-to-Date Offering of

SINGING, VIOLIN AND DANCING

LILLIAN M.

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CASEY & ACKERMAN

IN VAUDEVILLE

CONNOLLY & FRANCES

Fun and Music. Jazzing the Harmonica and Grandma's Melodeon. Dir., Mandel & Rose

Dobbs Clark & Dares

in VAUDEVILLE REMNANTS

Direction Joe Page-Smith

LEILA DAVIS & CO.

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Management—BRUCE DUFFUS

TOOMEY BROS.

A COUPLE OF CLEVER BOYS

ROSE

WESLEY

KLINE AND FAZER

Song and Talkology

Chas. and
Dorothy

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Prima Donna

Marie Sheftells Abbot

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London Belles

Burlesque People

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Offers Entertained for next Season

STEVE PAUL

"BROTHER MAHALA"

ROSE SYDELL'S LONDON BELLES

HAZELLE LORRAINE

INGENUE SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

COTTON

MAY

Allen & Moore

"THE HAPPY COUPLE".

JONES & JONES

Southern Levee Types

EAGLE & RAMONA

INDIAN DUO

Direction—CHARLES POTSDAM

BARRA GIRLS

SOMEWHERE IN SONGLAND

Dir. TOM JONES

GOLDINI

WIZARD ON THE ACCORDION

Direction MEYER B. NORTH

LOOK US OVER

HOWARD COMEDY FOUR

A QUARTETT THAT IS DIFFERENT

Direction LEE MUCKEN FUSS

CROSS & SANTORO

EXponents IN PHYSICAL CULTURE IN VAUDEVILLE

4 HIGGIE GIRLS

Eleven Minutes of Pep.

PHIL BUSH. Representative

WAYTSISTERS

COMEDY NOVELTY SINGING IN VAUDEVILLE

NEW ACTS

(Continued from Page 11)

CUTTY AND NELSON

THEATRE—Proctor's 23rd St.

STYLE—Musical Act.

TIME—12 Minutes.

SETTING—In One.

John Cutty, formerly of the Musical Cutty's now has with him a lady partner, in the person of Nellie Nelson. Together they are presenting a pleasing musical act.

They open with a medley of numbers which Cutty plays upon the xylophone accompanied on the piano by Miss Nelson. This is followed by a vocal solo, rendered by Miss Nelson, with Cutty accompanying. Cutty then offers several numbers on the cornet, in which he displays considerable ability. For an encore, they offered a popular ballad which Miss Nelson sang, accompanying herself, while Cutty, with his cornet muted, also accompanies.

The act is a pleasing musical turn, which should find the going easy most anywhere, as Cutty is a good musician and has a god act. S. K.

KOUNS SISTERS

THEATRE—Colonial.

STYLE—Singing.

TIME—Sixteen Minutes.

SETTING—Full Stage (Special).

After spending more than a year and half in Europe, Nellie and Sara Kouns are "back home".

In their present offering, they are assisted by a young man who plays the piano for them for a few numbers.

Their appearance is as pleasing as ever, and their voices still retain all of that sweet quality which originally made them popular.

They have arranged a very good repertoire of classical and operatic arias, with a Neapolitan number, following which "Fatinitza" is rendered. They close with an aria which shows the quality of both their voices at the best, one singing off stage and the other occupying center stage.

When reviewed they rendered a popular ballad for an encore and gave a good account of themselves. The girls will be welcomed back to the American vaudeville stage by all admirers of good singing. G. J. H.

PILGER AND DOUGLAS

THEATRE—Fifth Avenue.

STYLE—Song and Dance.

TIME—Twenty Minutes.

SETTING—Full (Special).

If variety is the other name for vaudeville and the measure of an offering is taken by what and how well an artist can perform, Elsie Pilger and Dudley Douglas, in their new act, hold a position that is second to no headline act in the two a day. Theirs is versatility, talent, charm, poise and good taste. They sing and dance, do a little patter, speak a little piece, talk a clever character number and give an imitation that, while none of it is extraordinary, is all done extra ordinarily well. There never is a gale of laughter, but there always is a ripple of chuchles, and constantly from here and there in the audience, there are little bursts of applause, as some special portion is especially liked.

In addition, their setting is pretty, with not a single discordant note.

Miss Pilger makes four changes of costume, two at least of which are not excelled by the best that Broadway musical comedy has to offer.

There is only one unfavorable criticism to make. The pianist is not programmed. This is rather unfair, for he is essentially a part of the offering, and a creditable one. M. F.

FRANK HURST

THEATRE—Fifth Avenue.

STYLE—Singing.

TIME—Fifteen Minutes.

SETTING—In One.

Billing himself as "Alone at Last", the meaning of which is described in an especially written opening lyric, Frank Hurst now is a single. He formerly was a featured player with Jack Wilson, Bessie Clayton, Lucile Cavanaugh and some other vaudeville headliners, which fact he brings forth in his first song. But now, as he says, if you want any credit you "gotta go out and get it", which is what he is doing. He does it very well too.

His routine is composed of five songs, and for an encore, he sang a new ballad.

Hurst is not a ballad stylist, however, and does better with character numbers. M. F.

MARTIN AND WALTERS

THEATRE—Proctor's 58th Street.

STYLE—Talking, Singing, Dancing.

TIME—Fourteen Minutes.

SETTING—In One (Special).

Before a peacock drop, in one, this team, man and women, open their offering with the old comedy flirtation method. The turn offers patter and songs and dances. Some of the patter resembles that of McKay and Ardine, but the talk on the whole, is fair, as is the singing.

The dancing, most of which is done by the man, is good when done by himself. The girl, however, either was very much out of form when reviewed, or cannot dance. We are inclined though to believe the latter, for, in the closing dance, she seemed unable to follow the steps of her partner. She would do well to stay off-stage while he dances. G. J. H.

ARNOLD AND BOYLE

THEATRE—Greenpoint.

STYLE—Boy and Girl Act.

TIME—18 Minutes.

SETTING—In One (Ordinary).

Given two clever performers, one of them an incomparable nut comedienne and the other an excellent straight man, added to which clever material and personality, we would expect a first class act, and our expectations were not disappointed when we saw Arnold and Boyle.

Miss Arnold is one of the funniest comedienettes of the nut variety that we have seen in a long time with an aptitude for grasping opportunities for improvised comedy that is a gift. The material in the act is funny, snappy and well handled, and she is supported by a man who knows how to work up possibilities to her. All in all, the act is a winner. S. K.

"THE GRASS WIDOW"

THEATRE—Fifth Avenue.

STYLE—Comedy Sketch.

TIME—Twenty Minutes.

SETTING—Full (Special).

J. C. Mack has arranged his act to such an extent, that it is now practically new. He still, however, appears in his comedy woman character mother of the half-wit son, and strives for a laugh a minute. Neither the son nor the other member of the company, the girl who plays the census taker, is programmed. But, with the latter, it is hardly necessary, for nearly all the lines and the situations are between the funny mother and the equally funny boy.

This is an unusual offering and one that can hold a sketch spot on any program. M. F.

BURLESQUE NEWS

(Continued from Pages 15 and 27)

PAT WHITE'S SHOW HAS REAL COMEDY THAT SHOULD GET COIN

Pat White is one of the landmarks of burlesque and his name in this part of theatricals means a great deal to burlesque fans, as they all look forward to his coming. It makes no difference whether it be the old-timer or the younger generation, he is just the same big attraction. White was at the Star last week and, up to Thursday night, had done the biggest four day business that house has done so far.

White and his "Gaiety Girls" in a real old fashioned burlesque show, is worth seeing any time and last week was no different. His company is about the same, with a few exceptions, as we saw last season. He calls the book "Casey's Nightmare," and it has many of the scenes of last year, including the race track bit. But, without this and White in the show, there would be something lacking. There is lots of action all through the piece and plenty of rough slap stick comedy that kept the house in an uproar during its action.

There are Irish comedians, but there is only one Pat White. On his entrance, he was greeted with applause and his welcome was genuine. He is assisted in the comedy by Harry Stratton doing a Hebrew character. While not having a lot to do, he has opportunities to get laughs.

Tommy O'Neal is back with the show after several years' absence and he does several comedy characters. His hair lip bit was well done and went over nicely, as did his drunk bit.

Marty Pudig has also returned to the show after a season on the Columbia Circuit. He is a good "straight" man particularly for White. In fact, he is the best man we know of to work with this comedian, as he seems to know just when White is going to do something and is there to "feed" him. Pudig is a neat dresser, good talker and is stepping better than last season.

Hank Simon and Chas. Letford are playing small parts and take care of them very well. They both read lines nicely. They, however, stand out in their musical specialty. Joe Yule, the property man, worked up some good laughs in several bits he was in and was deserving of them.

Elva Grieves has more "pep" this season. She is dancing more and steps around pretty lively in her numbers. She has both a pleasing personality and form. She makes up well, too. She reads lines and gets her numbers over with ease. Her costumes are attractive.

Bessie Baker, the soubrette, dashed her way through her numbers and worked in the scenes as though she enjoyed all she had to do. She is always smiling and impresses one as though she wanted to make all around her happy.

Lillian Franklin, the prima donna, was not in very good voice, consequently her numbers did not go over as well as would be expected.

White's speech in the third scene was funny and the way it was worked up by several members of the company, added more laughs. White has his dog Jack doing several tricks in a specialty that was interesting and amusing.

Letford and Simon put over a corking good musical act in one that pleased.

Tillie DeLaney, one of the chorus girls, stepped out and offered a singing specialty that was received with an outburst of applause. She was compelled to give two encores before the house was satisfied. She is deserving of better than the chorus.

In the "drinking" scene of White, O'Neal, Letford and Miss Franklin, O'Neal did a corking good drunk bit. The "mechanical doll" bit, with Ray Wilder doing the doll, was another good bit. Miss Wilder portrayed the doll to the satisfaction of all. The boxing bit finished the show and proved a good closing. White and O'Neal put up a fast bout with Pudig as the referee.

Pat White and his "Gaiety Girls" is a show that should do big business all over the circuit. It has no great production but it is a real burlesque show, with plenty of low comedy that a tired business man wants to see and laugh at.

Sid.

MABEL LEE MARRIES

Mabel Lee, who has been filling the soubrette role for her sister, Lottie, with the "Oh Frenchy" Company the last two months, during the latter's illness, left the show Sunday night in Hoboken, when it was learned that she had been recently married to Edward Ryan, a theatrical man. Lottie Lee rejoined the show this week at the Star, Brooklyn.

JOE ROSE PUT ON GOOD SHOW AT KAHN'S UNION SQ. LAST WEEK

Joe Rose produced the show at Kahn's Union Square last week and called the first part "Oh, Woman". The second part was "Escaped From the Harem". It was a bit show from beginning to end, with a lot of musical numbers sprinkled throughout. The bits were well blended together and were fast and well taken care of by the principals.

Rose did a "Dutch" character, using the chin piece. He is a fast worker and his dialect is good. Harry Koler, as Abe Lashinsky portrayed the part excellently. Mitty De Vere was the other comedian, and while not being overworked by any means, took care of what he had to do nicely. The show was not arranged so that there was enough for three comedians to do. The three boys worked hard, however, and kept the audience in a good humor during the entire performance last Wednesday afternoon.

Jack Gibson handled the straight part well, while Brad Sutton did straight in the first part and a Rajah in the burlesque. Miss Lorraine worked nicely in the scenes and wore pretty dresses. Miss Bell was in a number of scenes and did nicely with her numbers. Grace Seymour danced her way through the show when leading numbers and pleased with her work.

Helen Adair, a new woman at the Square, made a good impression right at the start. She is a pleasing looking young lady with a sweet personality. Her numbers all went over fine. She seems to know just how to put them over. Her costumes were attractive. She easily caught on here and it looks as though she is at this house for a long stay.

A duet, offered by Gibson and Miss Adair, was well received. They also sang a catchy number called "Bring Back the Joys You've Given To Me," finishing with a neat little dance.

Babe Quinn's number went over nicely. The girls in the chorus look well and they work with plenty of life now. The numbers, arranged by Solly Fields, worked out well and were staged carefully. Several were of a novelty order. A big house was on hand Wednesday afternoon.

CLOSE WITH "OH FRENCHY"

Jules Jacobs and John Buckley will close with the "Oh Frenchy" Company at the Star, Brooklyn, this Saturday night.

TAKE ON DOG ACT

PHILADELPHIA, Pa., Nov. 29.—La Bergere and her posing dogs have joined the "Face Makers" for the balance of the season.

GIVE THREE SHOWS

AKRON, O., Nov. 29.—The burlesque shows playing the Grand Theatre this city give three shows on Saturday. The matinee starts at 2.15, the next show at 7 and the last at 9.15.

CLOSE AT KAHN'S

Mitty Devere closed at Kahn's Union Square last Saturday night. Grace Seymour will close next Saturday night.

BEAT WATSON RECORD

PATERSON, N. J., Nov. 30.—The "Twentieth Century Maids" broke the record held by Watson at the Orpheum Theatre here, last week, by nearly \$1,000. Watson did \$5,000 here several weeks ago.

COLLINS IS TO CHANGE

George Collins, now musical director of the Gayety, Brooklyn, will be the musical director of the Mt. Morris Theatre on the American Circuit.

SEARS LEAVES MINSKY'S

Roy Sears closed at the National Winter Garden last Saturday night and left New York Sunday to join Harry Hastings Big Show. He re-

LEAVES "GIRLS, GIRLS, GIRLS"

Ed Crawford closed with the "Girls, Girls, Girls" Company at the Haymarket, Chicago, last Saturday night and returned to New York.

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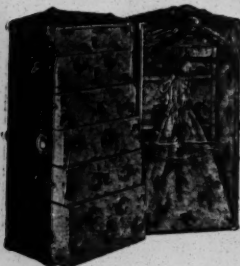
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Burlesque Routes

COLUMBIA WHEEL

- Al Reeves Show—Empire, Newark, 1-6; Casino, Philadelphia, 8-13.
- Abe Reynold's Review—Gayety, Buffalo, 1-6; Gayety, Rochester, 8-13.
- Best Show in Town—Hurtig & Seamon's, New York, 1-6; Empire, Brooklyn, 8-13.
- Ben Welch Show—Orpheum, Paterson, 1-6; Majestic, Jersey City, 8-13.
- Behman Show—Star, Cleveland, 1-6; Empire, Toledo, 8-13.
- Beauty Trust—Empire, Brooklyn, 1-6; Empire, Newark, 8-13.
- Billy Watson's Parisian Whirl—Gayety, Boston, 1-6; Grand, Hartford, 8-13.
- Bon Tons—Casino, Boston, 1-6; Empire, Newark, 8-13.
- Bowery—Gayety, St. Louis, 1-6; Columbia, Chicago, 8-13.
- Bostonians—Grand, Hartford, 1-6; Jacques, Waterbury, 8-13.
- Burlesque Revue—Gayety, Washington, 1-6; Gayety, Pittsburg, 8-13.
- Burlesque Wonder Show—Star & Garter, Chicago, 1-6; Gayety, Detroit, 8-13.
- Dave Marion Show—Olympic, Cincinnati, 1-6; Star & Garter, 8-13.
- Follies of the Day—Gayety, Pittsburg, 1-6; Park, Youngstown, 8-10; Grand, Akron, 11-13.
- Girls a la Carte—Empire, Toledo, 1-6; Lyric, Dayton, 8-13.
- Girls of the U. S. A.—Gayety, Rochester, 1-6; Bastable, Syracuse, 8-10; Lumberg, Utica, 11-13.
- Girls De Looks—Gayety, Detroit, 1-6; Gayety, Toronto, 8-13.
- Golden Crooks—Newburg, N. Y., 1-3; Poughkeepsie, 4-6; Boston, 8-13.
- Harry Hastings Show—Columbia, Chicago, 1-6; Berchell, Des Moines, 7-11.
- Hello America—Miner's, 149th Street, New York, 1-6; Orpheum, Paterson, 8-13.
- Hip Hip Hooray—Jacques, Waterbury, 1-6; Miner's 149th Street, N. Y., 8-13.
- Lew Kelly Show—Palace, Baltimore, 1-6; Gayety, Washington, 8-13.
- Liberty Girls—Lyric, Dayton, 1-6; Olympic, Cincinnati, 8-13.
- Maid of America—Gayety, Omaha, 1-6; Gayety, Kansas City, 8-13.
- Million Dollar Dolls—Empire, Albany, 1-6; Gayety, Boston, 8-13.
- Mollie Williams Show—Berchell, Des Moines, 1-4; Gayety, Omaha, 8-13.
- Oh Girl—Casino, Brooklyn, 1-6; People's, Philadelphia, 8-13.
- Peek-A-Boo—Casino, Philadelphia, 1-6; Hurtig & Seamon's, New York, 8-13.
- Roseland Girls—Bastable, Syracuse, 1-3; Lumberg, Utica, 4-6; Gayety, Montreal, 8-13.
- Rose Sydel London Belles—Park Bridgeport, 4-6; Newburg, N. Y., 8-10; Poughkeepsie, 11-13.
- Sam Howe Show—Park, Youngstown, 1-3; Grand, Akron, 4-6; Star, Cleveland, 8-13.
- Sight Seers—Gayety, Kansas City, 1-6; Open 8-13; Gayety, St. Louis, 15-20.
- Social Maids—Gayety, Toronto, 1-6; Gayety, Buffalo, 8-13.
- Sporting Widows—Open 1-6; Gayety, St. Louis, 8-13.
- Star & Garter Show—Columbia, New York, 1-6; Casino, Brooklyn, 8-13.
- Step Lively Girls—People's, Philadelphia, 1-6; Palace, Baltimore, 8-13.
- Twentieth Century Girls—Majestic, Jersey City, 1-6; Perth Amboy, 8; Plainfield, 8; Stamford, 10; Park, Bridgeport, 11-13.
- Victory Belles—Gayety, Montreal, 1-6; Empire, Albany, 8-13.

AMERICAN WHEEL

- All Jazz Review—Penn Circuit, 1-6; Gayety, Baltimore, 8-13.
- Aviator Girls—Majestic, Wilkesbarre, 1-6; Majestic, Scranton, 8-13.
- Broadway Belles—Gayety, Newark, 1-6; Broadway, Camden, 8-11; Trenton, 12-13.
- Beauty Review—Lyceum, Washington, 1-6; Bijou, Philadelphia, 8-13.
- Blue Birds—Victoria, Pittsburg, 1-6; Penn Circuit, 8-13.
- Cabaret Girls—Gayety, Brooklyn, 1-6; Gayety, Newark, 8-13.
- Crackerjacks—Empire, Cleveland, 1-6; Cadillac, Detroit, 8-13.
- Dixon's Big Review—Gayety, Minneapolis, 1-6; Gayety, Sioux City, 8-13.
- Edmund Hayes Show—Haymarket, Chicago, 1-6; Gayety, Milwaukee, 8-13.
- Follies of Pleasure—Star, Toronto, 1-6; New Academy, Buffalo, 8-13.
- French Follies—Broadway, Camden, N. J., 1-4; Trenton, 5-6; Trocadero, Philadelphia, 8-13.
- Girls from the Follies—Standard, St. Louis, 1-6; Park, Indianapolis, 8-13.
- Girls from Joyland—New Academy, Buffalo, 1-6; Empire, Cleveland, 8-13.
- Girls, Girls, Girls—Gayety, St. Paul, 1-6; Gayety, Minneapolis, 8-13.

- Grown Up Babies—Grand, Worcester, 1-6; Howard, Boston, 8-13.
- Jazz Babies—Gayety, Sioux City, 1-6; Century, Kansas City, 8-13.
- Kewpie Dolls—Majestic, Scranton, 1-6; Binghamton, N. Y., 8-10; Niagara Falls, 11-13.
- Lid Lifters—Gayety, Baltimore, 1-6; Lyceum, Washington, 8-13.
- Midnight Maids—Gayety, Louisville, 1-6; Empress, Cincinnati, 8-13.
- Mischief Makers—Olympic, New York, 1-6; Gayety, Brooklyn, 8-13.
- Monte Carlo Girls—Howard, Boston, 1-6; Olympic, New York, 8-13.
- Oh Frenchy—Star, Brooklyn, 1-6; Plaza, Springfield, 8-13.
- Pacemakers—Open 1-6; Majestic, Wilkesbarre, 8-13.
- Pat White Show—Plaza, Springfield, 1-6; Grand, Worcester, 8-13.
- Razzle Dazzle Girls—Century, Kansas City, 1-6; Open 8-13; Standard, St. Louis, 15-20.

- Record Breakers—Bijou, Philadelphia, 1-6; Mt. Morris, New York, 8-13.
- Round the Town—Open 1-6; Standard, St. Louis, 8-13.
- Sliding Billy Watson Show—Empress, Cincinnati, 1-6; Lyceum, Columbus, 8-13.
- Social Follies—Gayety, Milwaukee, 1-6; Gayety, St. Paul, 8-13.
- Some Show—Indianapolis, 1-6; Gayety, Louisville, 8-13.
- Sport Girls—Englewood, Chicago, 1-6; Haymarket, Chicago, 8-13.
- Stone & Pillard Show—Empire, Hoboken, 1-6; Star, Brooklyn, 8-13.
- Sweet Sweetie Girls—Binghamton, 1-3; Niagara Falls, 4-6; Star, Toronto, 8-13.
- Tempters—Trocadero, Philadelphia, 1-6; Victoria, Pittsburg, 8-13.
- Penn Circuit.
- Wheeling, W. Va.—Monday.
- Uniontown, Pa.—Tuesday.
- Johnstown, Pa.—Wednesday.
- Altoona, Pa.—Thursday.
- Williamsport, Pa.—Friday.

EDELSTEN SAILS

Willie Edelsten, the booking agent of the Putnam Building, sailed for England last Saturday on the S.S. Mauretania, leaving Clara Rose in charge of his office.

MADE PRISONERS GLAD

The gloom that is bound to lurk within prison walls on a Thanksgiving day was chased away from Blackwell's Island early last Thursday morning when Arthur S. White arrived there with more than a dozen well-known vaudeville acts and proceeded to chase away all signs of grayness with a real, big time vaudeville show.

It was an easy audience. Loney Haskell, who acted as announcer and who spread sunshine with his witticisms and specially prepared gags, told the prisoners they looked like the Colonial gallery on a Monday. They may have looked that way, but they were a heap easier to play to. Then Edythe Baker started the piano talking with a "blues" number and prison bars were forgotten as the audience swayed to the rhythm. And if they had nothing else to be thankful for, they at least gave thanks to the vaudeville powers for allowing the sunny smile of the Wilton Sisters to warm their hearts.

Blackwell's Island was nothing more than a bad nightmare from which they had awakened when Mabel Burke sang "East side, West side, all around the town," and many an "egg" smiled in spite of himself at the recollection of the "Side-walks of New York."

Not an act failed to please, but it was Rooney that stopped the show. The cheers he received during the dance with which he closed his turn must have been even more of a satisfaction to him than his recent record at the Palace. A "nance" bit which he did as he bowed off received loud guffaws from a number of colored prisoners in one corner who, it seemed, had put on a bit of extra rouge for this occasion.

The mere mention of the name of Harry Cooper was the signal for applause. He was billed as "the welcome visitor who has not missed a Thanksgiving entertainment in seventeen years." Judging from the applause, it seems as if Harry Cooper can get time at Blackwell's whenever he so desires.

When the performance was concluded, one of the prisoners suggested three cheers be given for the actors, and those that followed left no room for doubt as to the success of the show. The same prisoner—he must have known Broadway once!—then suggested cheers for E. F. Albee and led the crowd in cheering for the keepers, but the "boos" rather drowned out the "hoorays."

It was a morning that either the prisoners nor the performers are apt to forget. Bringing laughter and melody to Blackwell's has been the annual custom of the United Booking Offices for many years, but probably never was the response more hearty than on last Thursday morning. After the show, there was a Thanksgiving dinner at the Island for those who cared to partake.

The bill ran in the following order: Loney Haskell, announcer; Walter Weems; Ben Welch and Pat Kearney; Mabel Burke and Sidney Forbes; Charles Irwin, De'Onsone and Baker; Harry Cooper, Wilton Sisters, Joseph L. Brown, Mary Kelley, Wellington Cross, Pat Rooney and Joe Santley, Van and Schenck.

Dave Burk, of the Bushwick Theatre, was stage manager. The orchestra was under the direction of Nat Kameron. The programme stated that E. F. Albee invited all the men to have a smoke with him.



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WANTED — MADISON'S BUDGETS. From No. 1 to present issue. State number and price. F. Mead, Mineola, Long Island, N. Y.

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MOTION PICTURES

SELZNICK CAN STOP EQUITY FILM

CLARA YOUNG MUST SETTLE

Judge Learned Hand, sitting in The District Court of the Southern District of New York, last Saturday granted Lewis J. Selznick and his associates an injunction against Clara Kimball Young, The Equity Pictures Company and The Fine Arts Picture Corporation, restraining them from offering for release, sale or distribution any Clara Kimball Young features, during the pendency of their suit, without furnishing a \$25,000 Surety company bond for each picture thus offered by Equity. If Equity intends to continue the distribution or exploitation of C. K. Young pictures, it must immediately furnish a satisfactory surety bond of \$25,000, as it has announced the release of "Eyes of Youth" with Miss Young in the stellar role, for the near future.

The Selznick suit was brought in order to compel Miss Young to fulfill the terms of a settlement contract entered into between her and the Selznick parties, by which she was released from her contract upon condition that she paid \$25,000 for each of the first ten pictures she made away from their employ. She then contracted with Fine Arts to act in pictures for them, making ten in all, for which she was to receive two thirds of the net profits of such pictures, as her recompense. Fine Arts then contracted with Equity Pictures Corporation to sell them the ten pictures for \$150,000 a picture. About a month ago, Equity Pictures started suit against Selznick and his associates, whereupon they entered their counter suit. The injunction is the outcome of this second suit.

REGAL BUYS GROSSMAN RIGHTS

The Regal Films Ltd., of Canada, has purchased the Canadian rights to "\$1,000,000 Reward", a Grossman Inc., serial, in fifteen episodes. The story was written by Arthur B. Reeve and John W. Grey.

GOLDWYN SIGNS HOPPER

The Goldwyn Pictures Corporation has engaged E. Mason Hopper to direct the Booth Tarkington Edgar Comedies, to be produced at the Silver City Studios. Scenarios for the Edgar stories have been written by Tarkington and production plans have progressed to a point where the filming of the comedies can be started as soon as the cast has been selected.

In the selection of Hopper to direct the series, which will run through twelve instalments, Goldwyn has added another man of broad experience to its roster of directors. Before becoming associated with motion pictures, he was an actor and stage director for many years and, during his early theatrical career, was known on the vaudeville stage under the name of "lightning" Hopper.

F-P-L GETS DRURY LANE PLAY

The motion picture rights to "The Great Day", the drama now playing at the Drury Lane Theatre London, have been purchased by the Famous-Players Lasky British Producers, Ltd., from Arthur Collins.

The famous-Players will start work on filming the production in the London studio in May, as the play will remain at the Drury Lane until the coming Easter and then will tour the provinces.

LARRY SEMON RESIGNS

Larry Semon signed a contract with Albert E. Smith, president of Vitagraph last week, whereby his services have been secured for Vitagraph for a period of three years, for which he will receive the sum of \$3,600,000. The amount is payable at the rate of one-third of the sum at the end of each year. The new contract, which was signed after a conference of four days, provides Semon with unlimited funds to spend in the production of each of his two-reel comedies each year.

F-P-L BUYING NEW PLAYS

Famous Players Lasky has acquired several new plays. They are "The Frontier of The Stars" by Albert Payson Terhune. "The Prince Chap", "Rozanne Ozanne" and "A Lady in Love" all bought for Ethel Clayton. Thomas Meighan will be featured in two new plays.

COLLINS LEFT \$40,000

John Hancock Collins, formerly a motion-picture director and the late husband of Viola Dana, the Metro Star, left a net estate of \$39,857.46 when he died intestate on October 23, 1918.

The estate is to be divided equally between his widow, Viola Dana, and his father, Edward B. Collins, of New York City, because of his failure to leave a will.

VITAGRAPH TO OPEN EXCHANGE

Vitagraph is to open a new branch exchange in Milwaukee on December 15th, which will control the Vitagraph output for the state. It has not yet been decided who will manage this exchange.

SYD CHAPLIN PICTURE NAMED

The first of the Syd Chaplin features has been named "One Hundred Million Dollars." Chaplin himself wrote the story.

SELZNICK TO PRODUCE PLAY

"Bucking The Tiger" is the title of a play with which Louis J. Selznick will make debut in the legitimate producing field. The play is a comedy written by May Tully and Achmed Abdullah, from Abdullah's novel by the same name. It is already in rehearsal.

METRO BUYS MORE PLAYS

Metro has acquired several new plays for its stars. They include "Fine Feathers," by Eugene Walter, in which May Allison will be starred. "The Four Horsemen of the Apocalypse" is another of the contemplated productions.

HESS BEGINS CAMPAIGN

Gabriel L. Hess, Chairman of the Censorship Committee of the national Association of the Motion Picture Industry, has begun a campaign against legalized state censorship. He is organizing committees to fight all the local censorship boards. All the various F. I. L. M. Clubs throughout the country are participating in the campaign.

NEW COMPANY WILL DO ALL BUT PRODUCE

GRADWELL AT HEAD

A new service company called the Producers Security Corporation, has been organized with offices at 516 5th Avenue. Ricord Gradwell, formerly president of the World Film Corporation, is the head.

The Producers Security Corporation will not produce or distribute films. It will be a service organization and will act as intermediary between the producer and distributor and also to safeguard the interests of both. The new company plans to take every detail of distribution and sales off the producers hands, after the film has been distributed, so as to allow him more time to devote to the work of production, in fact, to place him in such a position where that is all he will have to do.

All services performed by the Producers Security Corporation will be remunerated for on a percentage basis. In addition to arranging distribution or sales contracts for the producer, the new company intends to also help him by doing all the publicity, advertising and poster design work, in fact, every little detail, if desired, even to giving legal advice.

In other words the entire function of the new concern will be simply one of business management.

With Gradwell in the organization of the company is F. J. Hawkins, organizer of the Haworth Pictures Corporation, who will act as treasurer. Campbell MacCullough, now with an advertising agency, will take charge of the advertising, and Nathan Vidaver will be installed as general counsel.

START WORK ON "ROMANCE"

"Romance", in which Doris Keane has been starred for several seasons here and abroad is to be filmed, with her in the stellar role. D. W. Griffith will make the picture, and is now picking locations for the opening scenes.

MAX LINDER RETURNS

Max Linder, the French comedian, who came over here three years ago to make comedies, and who failed to interest American audiences at that time, arrived last week on La France. His plans for the future are indefinite.

DENT GOES SOUTH FOR METRO

L. L. Dent has been appointed manager of Metro Southern territory, with headquarters at Dallas, Texas. He succeeds L. Bickel, who resigned. The territory includes Texas, Oklahoma and Arkansas.

F-P-L EARNINGS BIG

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JUST OUT McNALLY'S No. 5 BULLETIN

Price, One Dollar Per Copy.

Gigantic collection of 136 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits be may require. Notwithstanding that McNally's Bulletin No. 5 is bigger in quantity and better in quality than ever before the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 5 contains the following gift-edge, up-to-date comedy material:

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14 ROARING ACTS for two males. Each act an applause winner.

11 ORIGINAL ACTS for male and female. They'll make good on any bill.

40 SURE-FIRE PARODIES on all of Broadway's latest song hits.

A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.

A RATTILING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

AN ACT FOR TWO FEMALES. This act will positively make good.

A NEW COMEDY SKETCH entitled "The Man Tamer." It's a scream.

A GREAT BURLESQUE entitled "Yankee Doodle." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.

GRAND MINSTREL FINALE entitled "At the Circus." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

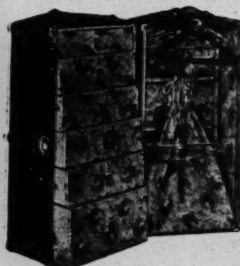
BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 5 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 5 for \$2.00, with money back guarantee.

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For exclusive acts call at my downtown office, 1493 Broadway.

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Wanted for Human Hearts Co.

Woman for Jeanette or Mrs. Logan with child for Grace. Men for Tom Logan and Jem Mason (tramp) and Cornet Player for double stage.

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33 North Union St., Rochester, N. Y.

Burlesque Routes

COLUMBIA WHEEL

Al Reeves Show—Empire, Newark, 1-3; Casino, Philadelphia, 8-13.

Abe Reynold's Review—Gayety, Buffalo, 1-6; Gayety, Rochester, 8-13.

Best Show in Town—Hurtig & Seamon's, New York, 1-6; Empire, Brooklyn, 8-13.

Ben Welch Show—Orpheum, Paterson, 1-6; Majestic, Jersey City, 8-13.

Behman Show—Star, Cleveland, 1-6; Empire, Toledo, 8-13.

Beauty Trust—Empire, Brooklyn, 1-6; Empire, Newark, 8-13.

Billy Watson's Parisian Whirl—Gayety, Boston, 1-6; Grand, Hartford, 8-13.

Bon Tons—Casino, Boston, 1-6; Empire, Newark, 8-13.

Bowery—Gayety, St. Louis, 1-6; Columbia, Chicago, 8-13.

Bostonians—Grand, Hartford, 1-6; Jacques, Waterbury, 8-13.

Burlesque Revue—Gayety, Washington, 1-6; Gayety, Pittsburgh, 8-13.

Burlesque Wonder Show—Star & Garter, Chicago, 1-6; Gayety, Detroit, 8-13.

Dave Marion Show—Olympic, Cincinnati, 1-6; Star & Garter, 8-13.

Follies of the Day—Gayety, Pittsburgh, 1-6; Park, Youngstown, 8-10; Grand, Akron, 11-13.

Girls a la Carte—Empire, Toledo, 1-6; Lyric, Dayton, 8-13.

Girls of the U. S. A.—Gayety, Rochester, 1-6; Bastable, Syracuse, 8-10; Lumberg, Utica, 11-13.

Girls De Looks—Gayety, Detroit, 1-6; Gayety, Toronto, 8-13.

Golden Crooks—Newburg, N. Y., 1-3; Poughkeepsie, 4-6; Boston, 8-13.

Harry Hastings Show—Columbia, Chicago, 1-6; Berchell, Des Moines, 7-11.

Hello America—Miner's, 149th Street, New York, 1-6; Orpheum, Paterson, 8-13.

Hip Hip Hooray—Jacques, Waterbury, 1-6; Miner's 149th Street, N. Y., 8-13.

Lew Kelly Show—Palace, Baltimore, 1-6; Gayety, Washington, 8-13.

Liberty Girls—Lyric, Dayton, 1-6; Olympic, Cincinnati, 8-13.

Mads of America—Gayety, Omaha, 1-6; Gayety, Kansas City, 8-13.

Million Dollar Dolls—Empire, Albany, 1-6; Gayety, Boston, 8-13.

Mollie Williams Show—Berchell, Des Moines, 1-4; Gayety, Omaha, 8-13.

Oh Girl—Casino, Brooklyn, 1-6; People's, Philadelphia, 8-13.

Peek-A-Boo—Casino, Philadelphia, 1-6; Hurtig & Seamon's, New York, 8-13.

Roseland Girls—Bastable, Syracuse, 1-3; Lumberg, Utica, 4-6; Gayety, Montreal, 8-13.

Rose Sydel London Belles—Park Bridgeport, 4-6; Newburg, N. Y., 8-10; Poughkeepsie, 11-13.

Sam Howe Show—Park, Youngstown, 1-3; Grand, Akron, 4-6; Star, Cleveland, 8-13.

Slight Seers—Gayety, Kansas City, 1-6; Open 8-13; Gayety, St. Louis, 15-20.

Social Mads—Gayety, Toronto, 1-6; Gayety, Buffalo, 8-13.

Sporting Wedows—Open 1-6; Gayety, St. Louis, 8-13.

Star & Garter Show—Columbia, New York, 1-6; Casino, Brooklyn, 8-13.

Step Lively Girls—People's, Philadelphia, 1-6; Palace, Baltimore, 8-13.

Twentieth Century Girls—Majestic, Jersey City, 1-6; Perth Amboy, 8; Plainfield, 9; Stamford, 10; Park, Bridgeport, 11-13.

Victory Belles—Gayety, Montreal, 1-6; Empire, Albany, 8-13.

AMERICAN WHEEL

All Jazz Review—Penn Circuit, 1-6; Gayety, Baltimore, 8-13.

Aviator Girls—Majestic, Wilkesbarre, 1-6; Majestic, Scranton, 8-13.

Broadway Belles—Gayety, Newark, 1-6; Broadway, Camden, 8-11; Trenton, 12-13.

Beauty Review—Lyceum, Washington, 1-6; Bijou, Philadelphia, 8-13.

Blue Birds—Victoria, Pittsburgh, 1-6; Penn Circuit, 8-13.

Cabaret Girls—Gayety, Brooklyn, 1-6; Gayety, Newark, 8-13.

Crackerjacks—Empire, Cleveland, 1-6; Cadillac, Detroit, 8-13.

Dixon's Big Review—Gayety, Minneapolis, 1-6; Gayety, Sioux City, 8-13.

Edmund Hayes Show—Haymarket, Chicago, 1-6; Gayety, Milwaukee, 8-13.

Follies of Pleasure—Star, Toronto, 1-6; New Academy, Buffalo, 8-13.

French Follies—Broadway, Camden, N. J. 1-4; Trenton, 5-6; Trocadero, Philadelphia, 8-13.

Girls from the Follies—Standard, St. Louis, 1-6; Park, Indianapolis, 8-13.

Girls from Joyland—New Academy, Buffalo, 1-6; Empire, Cleveland, 8-13.

Girls, Girls, Girls—Gayety, St. Paul, 1-6; Gayety, Minneapolis, 8-13.

Grown Up Babies—Grand, Worcester, 1-6; Howard, Boston, 8-13.

Jazz Babies—Gayety, Sioux City, 1-6; Century, Kansas City, 8-13.

Kewpie Dolls—Majestic, Scranton, 1-6; Binghamton, N. Y., 8-10; Niagara Falls, 11-13.

Lid Lifters—Gayety, Baltimore, 1-6; Lyceum, Washington, 8-13.

Midnight Mads—Gayety, Louisville, 1-6; Empress, Cincinnati, 8-13.

Mischief Makers—Olympic, New York, 1-6; Gayety, Brooklyn, 8-13.

Monte Carlo Girls—Howard, Boston, 1-6; Olympic, New York, 8-13.

Oh Frenchy—Star, Brooklyn, 1-6; Plaza, Springfield, 8-13.

Pacemakers—Open 1-6; Majestic, Wilkesbarre, 8-13.

Pat White Show—Plaza, Springfield, 1-6; Grand, Worcester, 8-13.

Razzle Dazzle Girls—Century, Kansas City, 1-6; Open 8-13; Standard, St. Louis, 15-20.

Record Breakers—Bijou, Philadelphia, 1-6; Mt. Morris, New York, 8-13.

Round the Town—Open 1-6; Standard, St. Louis, 8-13.

Sliding Billy Watson Show—Empress, Cincinnati, 1-6; Lyceum, Columbus, 8-13.

Social Follies—Gayety, Milwaukee, 1-6; Gayety, St. Paul, 8-13.

Some Show—Indianapolis, 1-6; Gayety, Louisville, 8-13.

Sport Girls—Englewood, Chicago, 1-6; Haymarket, Chicago, 8-13.

Stone & Pillard Show—Empire, Hoboken, 1-6; Star, Brooklyn, 8-13.

Sweet Sweetie Girls—Binghamton, 1-6; Niagara Falls, 4-6; Star, Toronto, 8-13.

Tempters—Trocadero, Philadelphia, 1-6; Victoria, Pittsburgh, 8-13.

Penn Circuit.

Wheeling, W. Va.—Monday.

Uniontown, Pa.—Tuesday.

Johnstown, Pa.—Wednesday.

Altoona, Pa.—Thursday.

Williamsport, Pa.—Friday.

EDELSTEN SAILS

Willie Edelsten, the booking agent of the Putnam Building, sailed for England last Saturday on the S.S. Mauretania, leaving Clara Rose in charge of his office.

MADE PRISONERS GLAD

The gloom that is bound to lurk within prison walls on a Thanksgiving day was chased away from Blackwell's Island early last Thursday morning when Arthur S. White arrived there with more than a dozen well-known vaudeville acts and proceeded to chase away all signs of grayness with a real, big time vaudeville show.

It was an easy audience. Loney Haskell, who acted as announcer and who spread sunshine with his witticisms and specially prepared gags, told the prisoners they looked like the Colonial gallery on a Monday. They may have looked that way, but they were a heap easier to play to. Then Edythe Baker started the piano talking with a "blues" number and prison bars were forgotten as the audience swayed to the rhythm. And, if they had nothing else to be thankful for, they at least gave thanks to the vaudeville powers for allowing the sunny smile of the Wilton Sisters to warm their hearts.

Blackwell's Island was nothing more than a bad nightmare from which they had awakened when Mabel Burke sang "East side, West side, all around the town," and many an "egg" smiled in spite of himself at the recollection of the "Side-walks of New York."

Not an act failed to please, but it was Rooney that stopped the show. The cheers he received during the dance with which he closed his turn must have been even more of a satisfaction to him than his recent record at the Palace. A "nance" bit which he did as he bowed off received loud guffaws from a number of colored prisoners in one corner who, it seemed, had put on a bit of extra rouge for this occasion.

The mere mention of the name of Harry Cooper was the signal for applause. He was billed as "the welcome visitor who has not missed a Thanksgiving entertainment in seventeen years." Judging from the applause, it seems as if Harry Cooper can get time at Blackwell's whenever he so desires.

When the performance was concluded, one of the prisoners suggested three cheers be given for the actors, and those that followed left no room for doubt as to the success of the show. The same prisoner—he must have known Broadway once!—then suggested cheers for E. F. Albee and for the Orpheum Circuit. Haskell then led the crowd in cheering for the keepers, but the "boos" rather drowned out the "hoorays."

It was a morning that either the prisoners nor the performers are apt to forget. Bringing laughter and melody to Blackwell's has been the annual custom of the United Booking Offices for many years, but probably never was the response more hearty than on last Thursday morning. After the show, there was a Thanksgiving dinner at the Island for those who cared to partake.

The bill ran in the following order: Loney Haskell, announcer; Walter Weems; Ben Welch and Pat Kearney; Mabel Burke and Sidney Forbes; Charles Irwin, DeOnsonne and Baker; Harry Cooper, Wilton Sisters, Joseph L. Browning, Mary Kelley, Wellington Cross, Pat Rooney and Joe Santley, Van and Schenck.

Dave Burk, of the Bushwick Theatre, was stage manager. The orchestra was under the direction of Nat Kameron. The programme stated that E. F. Albee invited all the men to have a smoke with him.

PISO'S
for Coughs & Colds

It's that "extra blanket" at night

Because PISO's brings comfort in midnight hours to those annoyed by coughs and inflamed throats or hoarseness.

A standby for 55 years. Have it handy in the medicine cabinet for use at the very first indication of throat troubles.

30c at your druggist. Contains no opiate. Good for young and old

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for Coughs & Colds

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Troupes Makeup
Send for Price List
G. SHINDHELM
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FOR SALE—MOVING PICTURE THEATRE at a sacrifice—Reinforced concrete building, original cost over 40 Thousand Dollars; 3 yrs. old, fully equipped, 800 seats, large stage, footlights, roll curtain, moveable scenery for plays or vaudeville shows. Two simplex machines, rectifier, spot light, balcony, steam heat. Eleven Thousand mtge.; must be sold; on one of the principal streets. Call or write. **C. Volkert**, 555 Jefferson St., Buffalo, N. Y.

WANTED — MADISON'S BUDGETS. From No. 1 to present issue. State number and price. **F. Mead**, Mineola, Long Island, N. Y.

EVENING GOWNS
Afternoon and Street Dresses, slightly worn. Large select stock latest models, suitable stage or movies. **Mrs. A. Isner**, 61 W. 69th St., N. Y.

SARAH HYATT
PRIMA DONNA
FEATURED
MONTE CARLO GIRLS

MOTION PICTURES

SELZNICK CAN STOP EQUITY FILM

CLARA YOUNG MUST SETTLE

Judge Learned Hand, sitting in The District Court of the Southern District of New York, last Saturday granted Lewis J. Selznick and his associates an injunction against Clara Kimball Young, The Equity Pictures Company and The Fine Arts Picture Corporation, restraining them from offering for release, sale or distribution any Clara Kimball Young features, during the pendency of their suit, without furnishing a \$25,000 Surety company bond for each picture thus offered by Equity. If Equity intends to continue the distribution or exploitation of C. K. Young pictures, it must immediately furnish a satisfactory surety bond of \$25,000, as it has announced the release of "Eyes of Youth" with Miss Young in the stellar role, for the near future.

The Selznick suit was brought in order to compel Miss Young to fulfill the terms of a settlement contract entered into between her and the Selznick parties, by which she was released from her contract upon condition that she paid \$25,000 for each of the first ten pictures she made away from their employ. She then contracted with Fine Arts to act in pictures for them, making ten in all, for which she was to receive two thirds of the net profits of such pictures, as her recompense. Fine Arts then contracted with Equity Pictures Corporation to sell them the ten pictures for \$150,000 a picture. About a month ago, Equity Pictures started suit against Selznick and his associates, whereupon they entered their counter suit. The injunction is the outcome of this second suit.

REGAL BUYS GROSSMAN RIGHTS

The Regal Films Ltd., of Canada, has purchased the Canadian rights to "\$1,000,000 Reward," a Grossman Inc., serial, in fifteen episodes. The story was written by Arthur B. Reeve and John W. Grey.

GOLDWYN SIGNS HOPPER

The Goldwyn Pictures Corporation has engaged E. Mason Hopper to direct the Booth Tarkington Edgar Comedies, to be produced at the Clilver City Studios. Scenarios for the Edgar stories have been written by Tarkington and production plans have progressed to a point where the filming of the comedies can be started as soon as the cast has been selected.

In the selection of Hopper to direct the series, which will run through twelve instalments, Goldwyn has added another man of broad experience to its roster of directors. Before becoming associated with motion pictures, he was an actor and stage director for many years and, during his early theatrical career, was known on the vaudeville stage under the name of "lightning" Hopper.

F-P-L GETS DRURY LANE PLAY

The motion picture rights to "The Great Day", the drama now playing at the Drury Lane Theatre London, have been purchased by the Famous-Players Lasky British Producers, Ltd., from Arthur Collins.

The famous-Players will start work on filming the production in the London studio in May, as the play will remain at the Drury Lane until the coming Easter and then will tour the provinces.

LARRY SEMON RESIGNS

Larry Semon signed a contract with Albert E. Smith, president of Vitagraph last week, whereby his services have been secured for Vitagraph for a period of three years, for which he will receive the sum of \$3,600,000. The amount is payable at the rate of one-third of the sum at the end of each year. The new contract, which was signed after a conference of four days, provides Semon with unlimited funds to spend in the production of each of his two-reel comedies each year.

F-P-L BUYING NEW PLAYS

Famous Players Lasky has acquired several new plays. They are "The Frontier of The Stars" by Albert Payson Terhune, "The Prince Chap", "Rozanne Ozanne" and "A Lady in Love" all bought for Ethel Clayton. Thomas Meighan will be featured in two new plays.

COLLINS LEFT \$40,000

John Hancock Collins, formerly a motion-picture director and the late husband of Viola Dana, the Metro Star, left a net estate of \$39,657.46 when he died intestate on October 23, 1918.

The estate is to be divided equally between his widow, Viola Dana, and his father, Edward B. Collins, of New York City, because of his failure to leave a will.

VITAGRAPH TO OPEN EXCHANGE

Vitagraph is to open a new branch exchange in Milwaukee on December 15th, which will control the Vitagraph output for the state. It has not yet been decided who will manage this exchange.

SYD CHAPLIN PICTURE NAMED

The first of the Syd Chaplin features has been named "One Hundred Million Dollars." Chaplin himself wrote the story.

SELZNICK TO PRODUCE PLAY

"Bucking The Tiger" is the title of a play with which Louis J. Selznick will make debut in the legitimate producing field. The play is a comedy written by May Tully and Achmed Abdullah, from Abdullah's novel by the same name. It is already in rehearsal.

METRO BUYS MORE PLAYS

Metro has acquired several new plays for its stars. They include "Fine Feathers," by Eugene Walter, in which May Allison will be starred. "The Four Horsemen of the Apocalypse" is another of the contemplated productions.

HESS BEGINS CAMPAIGN

Gabriel L. Hess, Chairman of the Censorship Committee of the national Association of the Motion Picture Industry, has begun a campaign against legalized state censorship. He is organizing committees to fight all the local censorship boards. All the various F. I. L. M. Clubs throughout the country are participating in the campaign.

NEW COMPANY WILL DO ALL BUT PRODUCE

GRADWELL AT HEAD

A new service company called the Producers Security Corporation, has been organized with offices at 516 5th Avenue. Ricord Gradwell, formerly president of the World Film Corporation, is the head.

The Producers Security Corporation will not produce or distribute films. It will be a service organization and will act as intermediary between the producer and distributor and also to safeguard the interests of both. The new company plans to take every detail of distribution and sales off the producers hands, after the film has been distributed, so as to allow him more time to devote to the work of production, in fact, to place him in such a position where that is all he will have to do.

All services performed by the Producers Security Corporation will be remunerated for on a percentage basis. In addition to arranging distribution or sales contracts for the producer, the new company intends to also help him by doing all the publicity, advertising and poster design work, in fact, every little detail, if desired, even to giving legal advice.

In other words the entire function of the new concern will be simply one of business management.

With Gradwell in the organization of the company is F. J. Hawkins, organizer of the Hawthorth Pictures Corporation, who will act as treasurer. Campbell MacCullough, now with an advertising agency, will take charge of the advertising, and Nathan Vidaver will be installed as general counsel.

START WORK ON "ROMANCE"

"Romance", in which Doris Keane has been starred for several seasons here and abroad is to be filmed, with her in the stellar role. D. W. Griffith will make the picture, and is now picking locations for the opening scenes.

MAX LINDER RETURNS

Max Linder, the French comedian, who came over here three years ago to make comedies, and who failed to interest American audiences at that time, arrived last week on La France. His plans for the future are indefinite.

DENT GOES SOUTH FOR METRO

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HUDSON Theatre, West 44th St.
Eves. 8.20. Mats. Wed.
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BOOTH TARKINGTON'S
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CLARENCE

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Eves. 8.20. Mats. Wed.
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A. H. WOODS Presents
**THE GIRL IN
THE LIMOUSINE**

"100 per cent funnier than 'Fair & Warmer.'"—Ev. Mail.
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25, 50, 75, \$1, \$1.50
Every Night
25, 50 and 75c.
Dorothy Dickson & Carl Hyson; Creole
Fashion Plate; "Once Upon a Time," and
Marion Morgan Dancers.

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MATINEE At **HIPPODROME**
EVERY DAY The
Happy Prices—Seats 8 Weeks Ahead

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Broadway. Eves. 8.30.
Mats. Wed. & Sat. 2.30
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A VOICE IN THE DARK
"Begins where all mystery plays end."
—Globe.

Knickerbocker Wed. & Sat. 2.20
Eves. 8.30 Mats.
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This Week

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Every Sunday—2 Big Concerts 2

RE-MODEL CANTON HOUSE

CANTON, Ohio, Nov. 28.—A removable stage is being constructed in the city auditorium, which, on its completion, will make the auditorium the largest theatre in Eastern Ohio. It will seat 4000 people and, with standing room, will be able to accommodate 5000 patrons. The actual stage space is 35x38 feet, and, in two hours, the entire stage can be dismantled. The interior of the theatre has been recently re-decorated.

NEW COMPANY PICKS STAR

Eleanor Harte is the first star of the newly formed Canadian Films Inc., which is making pictures in upper Canada. She is to start work the first of December in Northern Alberta, on a feature dealing with life in the Canadian backwoods.

AMATEURS TO DO PLAY

Another association of amateur players will come into being Monday evening, Dec. 8, when a number of students in and about the Metropolitan Opera House will present an Italian drama, "Human Flames", at the Brooklyn Academy of Music. Arthur Clyde's name is attached as producer with the name of Emanuel Gatti, a well known Italian actor, set forth as director. Seventeen players are named for the principal roles, with about fifty included in chorus and ensemble numbers.

The play is a new one from the pen of Armanda Romano. His name is not unknown in America. He is the author of "Ysabel," which, several years ago, had a very successful run.

WILMINGTON GETS NEW HOUSE

WILMINGTON, Del., Nov. 24.—A new theatre is to be erected here and will be named the Wilmington. The house will have a frontage of sixty feet on Market and will run through to King street. It will seat more than 2,000 persons. Among its appointments will be an upstairs auditorium, sixty by forty feet. Samuel Greenbaum owns the site on which the house will stand.

DEATHS

George Ralston died in Chicago recently as a result of heart trouble. The funeral services were held on November 23rd at his home in Harrisburg, Pa. He was a member of the Gus Hill shows for a number of years and is survived by his wife, one sister and three brothers, all living in Harrisburg, Pa.

Mrs. Tom Thumb, known in private life as the Countess Magri, died at her home in Middleboro, Mass., last week. She was seventy-seven years old. She was the daughter of James S. and Hulda Bump, direct descendants of the Revolution. Her husband, Count Magri, survives her.

Countess Magri was thirty-two inches in height and weighed twenty-nine pounds. She was born in Middleboro in 1844. Her first husband, General Tom Thumb, died thirty-five years ago. Her parents were normal sized and of all their children, she and one sister, were the only ones who were midgets. She made her debut in the theatrical profession at the age of 17. She met P. T. Barnum in 1862 and then began her big career. She toured the world several times with the Barnum and Bailey Circus, of which she was one of the big features.

Her husband, Count Magri, is a dwarf who is a native of Italy and became an American citizen on his marriage to her.

Wm. A. Wylie, formerly with the team of Wylie and Sanford died Nov. 23, at the Elks Home, Bedford, Va. He was a member of Brooklyn Lodge and a Civil War Veteran.

John O'Neil, known as one of the highest salaried drummers in the world, died last week at his home in West 108th Street, New York. He was 43 years old and for many years had been working in the orchestra of the "Follies" at the New Amsterdam Roof, having started there with the first musical comedy presented at the New Amsterdam in 1907 and remaining there until his death. He died after an illness of two weeks. He is survived by his wife and a three year old child.

IN MEMORY
of our beloved

Mother

who passed away Dec. 3, 1917
DOT and BILLIE BARNETT

Roswell G. Emmons, a motion-picture actor, dropped dead in the studio of the Metro Film Corporation in California, last week, while waiting for his wife to complete a scene. He was fifty years old and is survived by his wife and a thirteen year old son.

Verona Carroll (Mrs. Edwin Joyce) of Joyce and Carroll, died Oct. 31 of a paralytic stroke at Buckroe Beach, Va. She was sixty-eight years of age.

Merton H. McKenney, former motion picture and vaudeville theatre owner, died last week at the J. B. Thomas Hospital, Boston, following an operation. He had been ill but a few days. While at the hospital, his case became critical and his condition necessitated an operation, from which he was unable to recover.

Mr. McKenney, in the infancy of the moving picture industry, was one of the most successful "movie" man in New England. In partnership with William Aechter, of Brookline, he erected his first theatre at Revere Beach, sixteen years ago. Later, he built what is now the largest theatre at the famous N. E. beach city. During his very promising career he became owner and proprietor of theatres in Winthrop, Revere, Peabody, Cliftondale and Cambridge.

During the war he was one of Uncle Sam's most efficient civilian employees. Retiring from the "movie" business he volunteered his services with the government at a very modest salary, as a purchasing agent.

FILM FLASHES

Vitagraph is to release "The Suspect", with Anita Stewart as the star. It was scenarioized by S. Rankin Drew, before he went to war.

Corrine Griffith is to star in a new picture called "The Dead Line at Eleven", which Vitagraph will produce.

Vitagraph has just completed another O. Henry story called "While The Auto Waits".

George Fawcett, character actor and director, has been added to Vitagraph directoral staff.

Frances J. Clark has been appointed travelling auditor for Select.

William Henry Warner has signed to write a series of stories numbering twelve for Matty Roubert.

Victor Heerman is to direct the activities of the producing staff of Marshall Neillan Productions.

T. D. Bonneville, recently publicity man for the Division of Films, has joined the staff of Grossman Pictures Inc.

"Male and Female", the latest DeMille Special, has been shown at the Rivoli and Rialto, consecutively, first at the Rivoli last week, and this week at the Rialto.

Rex Ingram has joined Metro's directoral staff, and is directing Alice Lake, in "Shore Acres".

M. P. Stoultcup has been appointed director of interiors for all Metro pictures, and will have complete charge of the department in the Hollywood studios.

John W. McKay recently western manager for Mayflower, has been appointed general manager of distribution for that concern.

Mitchell Lewis has been signed by Metro to be featured in a series of Jack London stories of the North.

House Peters has just completed a picture for Equity Films, and is at work on a new feature in which Vincent Serrano, Ruth Sinclair, Mildred Reardon and Edward Himball will be seen.

Carl Laemmle spent a ten day vacation at French Licks, Ind.

Ouida Bergere is in hospital suffering from a complication of diseases.

Herbert K. Somborn is to marry Gloria Swanson, the film star. Somborn is president of "Equity Pictures."

Anita Stewart's first First National picture "The Mind of The Paint Girl" was the feature at the Strand, New York, last week, with an augmented program of features and music.

Alma Rubens has already begun work on her first feature for Cosmopolitan. It is called "Humoresque", from Fannie Hurst's story.

The Harold Lloyd comedies have been booked by Joseph Schenk acting for Marcus Loew, for a seventy-five day, Metropolitan booking.

Charles Ray and his company are nearing the completion of "Watch Out William", his latest effort.

Louis Brock has been appointed head of Select's Export department, to succeed Guy R. Hammond, resigned.

Ella Stewart Carson has been added to the Selznick scenario department.

Snub Pollard is to be featured in a new Pathe comedy called "It's a Hard Life".

E. Mason Hopper has been engaged by Goldwyn to direct the new Tarkington Edgar comedies.

Finnis Fox has been assigned to write the scenario for "Alias Jimmy Valentine", in which Bert Lytell is to star.

William G. Cruse has been appointed manager of the accounting and purchasing department of Metro.

Fred Warren has been engaged as assistant director to Herbert Blache.

Taylor Holmes' forthcoming productions will be handled, all over the world, by Metro Pictures.

William Eisenhardt has resigned as auditor of Hallmark Pictures to enter the production field.

Anita Loos is in the Manhattan Hospital where she is being treated for an ailment of the throat that necessitates an operation.

Clara Kimball Young is now at work on her second Equity Film, "The Forbidden Woman".

Arthur Scholl, formerly with the U. S. A. Aerial School of Photography, has been added to the photographic staff of the Famous Player's-Lasky Co.

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